The Penguin Book of

Chess Positions

C.H.O'D.Alexander

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C.H.O'D. ALEXANDER

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Introduction

When I first thought of this book, I planned it purely as a book for amusement – a hundred chess puzzles to solve if you could. This remains its basic idea, and the book can be perfectly well used for this and nothing more. However, when one writes a book it begins to some extent to take charge and I have been unable to prevent other features from creeping in.

Firstly, I have added a fairly long introductory section on the basic elements of tactical play and combinations. Provided you don't expect too much from this, it should be helpful if you are an inexperienced player – it should at least give you some idea of what is going on. And secondly, in the Test Papers I have added a competitive element for those who enjoy testing their skill. Everyone who has worked through the first seven sets of positions with some measure of success should be able at least to have a good shot at the first of the three test sets.

Each set of ten positions is accompanied by a section of hints for those who have got stuck on a problem, and then the solutions. I suggest that you should give yourself a good five minutes' study of a position before you consider looking at the hints, and only use them when you are sure you won't be able to solve the position without help. And if you do use the hints, then make a real effort to solve the position with their help before turning to the solutions.

In collecting the positions for this book, I have drawn on a large number of sources – and I have mercilessly plundered my own weekly column in the *Sunday Times*. A list of the main books and magazines to which I am indebted follows this introduction. For those who would like to learn more of the nature of combinative play and to go into the subject more deeply than is possible in a book of this kind, I particularly recommend *Combination in Chess* by G. Negyesyi and J. Hegyi, *Modern Chess Tactics* by Ludek Pachman, *The Chess Sacrifice* and *The Art of Combination in Chess*, both by Vladimir Vuković.

Chess Notation

The chess notation used in this book is the English Descriptive. In this system the chess pieces are represented by their initial letters (K for King, Q for Queen, R for Rook, B for Bishop, Kt for Knight and P for Pawn). The squares have two names, one from White's point of view and one from Black's, and these names are a combination of the file and rank. The *files* (vertical rows of eight squares) are named after the pieces that originally stand on them at the beginning of a game; these are the same for both White and Black. Thus the left-hand file, from White's viewpoint, is the Queen's Rook's (QR) file; from Black's side of the board, the QR file is on the right. The *ranks* (horizontal rows) are differently numbered by White and Black: each refers to the rank nearest to him as the 1st rank, and to the one furthest from him as the 8th; so White's first rank is Black's eighth, and vice versa. This gives us the squares: White's QB3 for example is the square on his Queen's Bishop's file and his third rank; to Black, this square is his QB6.

Moves are described by saying which piece moves and to which square it goes; thus 7.Kt–QB5 means, 'White's seventh move plays his Knight to his Queen's Bishop's fifth square.' If either Knight could go to this square, we should write 7.Kt(K4)–QB5, specifying that the Knight on White's K4 is the piece moved; while if only one Knight can go to QB5 and it is not possible for a Knight to go to KB5, it would be sufficient to write 7.Kt–B5.

The symbol 'x' means *captures*, and a capture is described more briefly without giving the square on which the capture takes place. Thus 6. . . . B x P means 'Black's sixth move – his Bishop takes White's Pawn.' If either Bishop could capture a Pawn, or there are two Pawns which could be taken, one might write 6. . . . QB x P ('Queen's Bishop takes Pawn') or 6. . . . B x KP ('Bishop takes Pawn on the King's file'), etc.

Other abbreviations used are 'ch' for check, 'dis ch' for discovered check, '0–0' for Castles King's side, '0–0–0' for Castles Queen's side, '*e.p.*' for *en passant*, '!' for a good move and '?' for a bad move. If you are unfamiliar with chess notation, set the pieces up in the initial position for a game and play through the following series of moves; you should reach the position in Diagram 2. In each numbered pair of moves, White's move comes first, followed by Black's reply.

1.P–K4, P–K4; 2.Kt–KB3, Kt–QB3; 3.B–B4, Kt–B3; 4.P–Q4, PxP; 5.P–K5, P–Q4; 6.PxP *e.p.*? (remember that in *en passant* captures, the Pawn is taken as if it had only moved one square, so the White Pawn now goes to Q6 as a result of the *e.p.* capture. The '?' shows a weak move; *6.PxKt* was better), BxP; 7.0–0, 0–0; 8.KtxP?, KtxKt; 9.QxKt??, BxPch!; 10.Resigns. White loses his Queen for a Bishop – see Diagram 2.

If you have found any difficulty in playing through this game, I strongly recommend that you practise with the notation until it is thoroughly familiar; it will save you a lot of trouble later on.

Finally, in all diagrammed positions in this book, White is playing up the board.

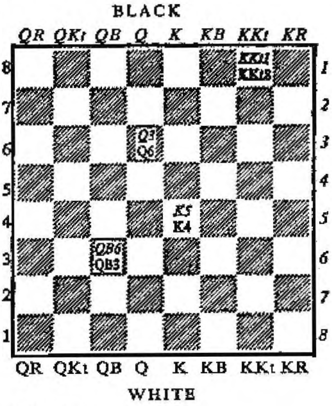

Diagram 1.

The system of notation and examples of White (roman) and Black (italic) names of squares

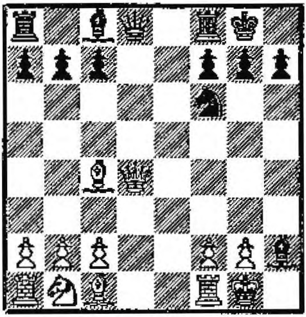

Diagram 2.

Position after Black's ninth move; White resigns

Main Sources

BOOKS

Chernev, I. *Combinations: the Heart of Chess*
du Mont, J. *The Basis of Combination in Chess*
Korn, W. *The Brilliant Touch*
Negyesyi, G. and Hegyi, J. *Combination in Chess*
Pachman, L. *Modern Chess Tactics*
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Vuković, V. *The Chess Sacrifice*
Znosko-Borovski, E. A. *The Art of Chess Combination*

MAGAZINES

British Chess Magazine, 9 Market Street, St Leonards on Sea, Sussex
Chess, Sutton Coldfield
The Chess Player, 12 Burton Avenue, Carlton, Nottingham
L'Europe Échecs
Deutsche Schachzeitung
Informator

The last three magazines can be obtained either through the *British Chess Magazine* or *Chess*.

Part One

THE BASIC ELEMENTS OF COMBINATION

'Sketch a tiger incompletely and it is only like a dog' – *Chinese Proverb*

In this chapter I attempt to define what is meant by a combination and to describe the basic elements (or ingredients – in some ways, a chess combination is more like cooking than like a science) that make it up. Experienced players can skip the chapter and go straight on to the positions; inexperienced players should read it through quickly first time, then go through it more carefully and use it for reference when they are tackling the rest of the book. First, however, a warning. Any summary attempt to break down a subtle and complex process into its component parts can at best only give a crude approximation to part of the truth – hence the quotation! I think that this chapter will help you to solve positions – and to understand the solutions of those you fail to solve; but it will not make them easy. The basic elements given here are chess facts with which every strong player is so familiar that he is automatically aware of them in any position; they help him to realize when the possibility of a combination exists and during the game he is constantly casting round for a way of turning such possibilities into reality. But when he comes to do this there will be many features peculiar to the position – and it is these that provide its difficulty and originality.

A combination is a short-term tactical plan designed to gain an advantage (or, sometimes, to avoid or remove a disadvantage). It involves a threat, or series of threats, so that the opponent's choice of moves is restricted and it is possible to calculate exactly the result of the combination. It may be anything from one move to ten or even more moves long; the average length is somewhere about four or five moves for each player. The kind of advantage that can result from a combination may be (*a*) an improved general position, (*b*) a gain in material, or (*c*) checkmate; all the combinations in this book result in (*b*) or (*c*) – type (*a*) is of too little interest to the general reader and, on the whole, too advanced for inclusion. Combinations to remove a disadvantage do not differ fundamentally so far as (*a*) and (*b*) are concerned; however such combinations will clearly not lead to checkmate – but may lead to drawing either by perpetual check or stalemate. Stalemate combinations involve an idea – depriving one's self of any legal moves – which does not occur elsewhere; this gives them an original flavour – and perhaps accounts for the number of times they are overlooked. End-game combinations also have a characteristic feature; they tend to be dominated by an idea of minor importance in other combinations – the attempt to queen a Pawn. In this preliminary survey we shall ignore the special features of stalemate and the ending. We first give a discussion with diagrams showing the bare bones of the particular idea in a primitive form; later in the chapter we put some flesh on the bones by showing illustrative positions from play.

I. DOUBLE ATTACK

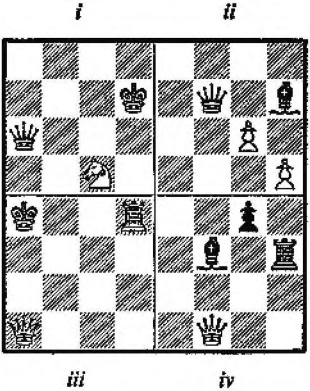
The crudest method of winning material is take a piece that has been accidentally left unprotected. If we ignore this ignominious procedure, then the most basic type of combination is double attack. White attacks two Black pieces at once, Black moves or guards one of them and White takes the other. We can distinguish five ways of doing this; (*a*) Fork, (*b*) Skewer, (*c*) Pin, (*d*) Discovery and (*e*) Attacks on Squares, each with special characteristics of its own.

(*a*) *Fork*

The fork is the double attack 'pure' and the four sub-diagrams of Diagram 1 show some of its main features. (*i*) shows a fork of King and Queen by the Knight. The Knight, except towards the end of the game, is the most formidable exponent of the fork for three reasons. First, it is the only piece which can attack any other enemy piece (except another Knight) without at the same time being attacked itself; second, it is less valuable than Q or R and therefore if it forks any combination of K, Q, and R it will show

1

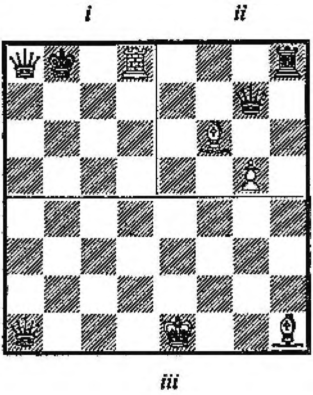
FORKS



a profit even if the forked piece is protected; third, because it is a short-stepping piece a player will try to post it as far forward as possible and therefore it is likely to have access to enemy men – and, on a full board, it is further helped by being unimpeded by intervening pieces. (*ii*) shows a fork by the Pawn. The Pawn's strength lies in its weakness; whether the enemy pieces it forks are guarded or not, it shows a profit. Its very limited mobility however means that its forking opportunities are few. The Queen – (*iii*) and (*iv*) – has the opposite strengths and weaknesses from the Pawn; its great power makes a double attack easy – but only useful against unprotected pieces. However, no protection helps the King; therefore by far the most effective Queen fork is a check picking up a loose piece as in (*iii*); (*iv*) shows a quite useless fork. The Queen's forking value increases steadily as the game goes on, as it gets more room to manoeuvre. The Bishop and Rook have no distinctive forking properties worth mention.

(*b*) *Skewer*

While the fork carries out a simultaneous attack on two pieces, the skewer attacks them in sequence. The skewer is an attack along a rank, file or diagonal in which a valuable piece is threatened, must move and when it moves exposes another piece to be



2

SKEWER

captured. Diagram 2 shows three examples of skewer; note that in (*i*) and (*ii*) it does not matter whether the exposed piece is protected or not – its capture is a good bargain anyway. However, when the Queen effects a skewer attack as in (*iii*), then – just as in the fork – the exposed piece must as a rule be unprotected for the skewer to be effective. The skewer is a natural weapon for Rook or Bishop.

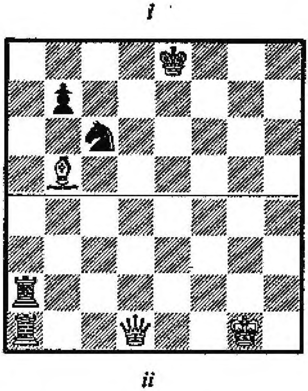
(*c*) *Pin*

The pin at first sight closely resembles the skewer; it also threatens pieces in sequence along rank, file or diagonal but with the *less* valuable piece under immediate fire. In Diagram 2 (*i*) interchange the Black King and Queen, in (*ii*) the Queen and Rook, in (*iii*) the King and Bishop and we have three pins instead of three skewers.

This surface similarity conceals, however, a logical difference which makes the role of the pin very different from and more sophisticated than that of skewer or fork. A skewer, like a fork, takes effect immediately; the attacked piece, being more valuable than the one behind it, must move at once. In the case of a pin, however, the attacked piece cannot or dare not move and a pinning situation may be maintained for a long time; a pin can therefore be part of the strategy of the game. Diagrams 3 and 4 show three types of pin which it is important to distinguish. 3(*i*) is an absolute

3

PIN (ABSOLUTE)



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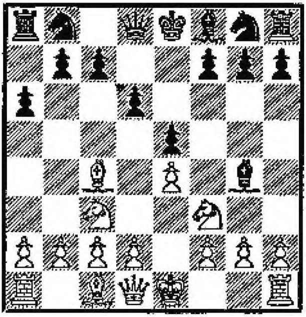
PIN (RELATIVE)

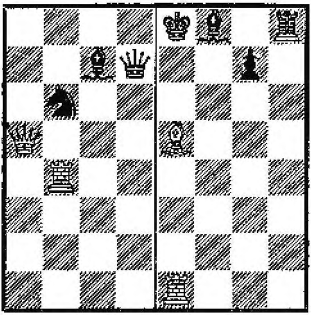


pin in which the pinned piece cannot move; if Black is unable to relieve the pin, White may be able in due course to win the Knight, say by attacking it with a Pawn. Diagram 3(*ii*) is also an absolute pin in the sense that the White Queen must remain between the King and the Black Rook; but the Queen can move along the line of the pin. Players often fail to realize the possibilities and value of such pins, because the piece has some freedom of movement; in this case one recognizes it, because of the value of the Queen, but if it were a Rook not a Queen one would hardly think of it as a pin at all – but it is; the pinned piece can only operate on the line of the pin. Diagram 4 illustrates an even more important distinction – that between absolute and relative pins. Here the White Knight is pinned against the Queen but it is not impossible for it to move – merely very expensive; and sometimes the cost is worth it. Diagram 4 is a classic opening trap in which White, to play, wins by 1.KtxP!, BxQ? – after 1. . . . PxKt; 2.QxB White has won a Pawn for nothing, but this would be less fatal for Black – 2.BxPch, K–K2; 3.Kt–Q5mate. White has traded his Queen for Black's King. Many combinations turn on breaking a relative pin.

(*d*) *Discovery*

The previous cases have all been, in some sense, double attacks by one piece. The discovery is a double attack involving two attacking pieces. In Diagram 5(*i*), if the Black Knight moves, the White Queen is attacked; so 1. . . . Kt–Q4 and White's Queen and Rook are both attacked. Diagram 5(*ii*) is a typical situation; if White moves his Bishop, Black will be in check from White's Rook – so White has in effect a free move with his Bishop. He therefore plays 1.BxP and, since the Black King and Rook are both attacked, the Rook is lost.

A closely allied idea is that of the 'desperado' piece; if a piece is doomed anyway, or all you want to do is to get it out of your own way, then it can go anywhere with impunity – and can sometimes show a profit in doing so. Clearly you can, if you wish, look at the Bishop in Diagram 5(*ii*) as a 'desperado' piece: an example of the fact that you can frequently classify combinations in different ways with equal validity.



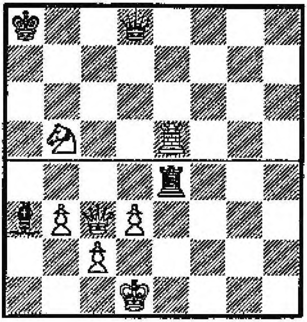
i *ii*

5

DISCOVERY

6

ATTACKS ON SQUARES



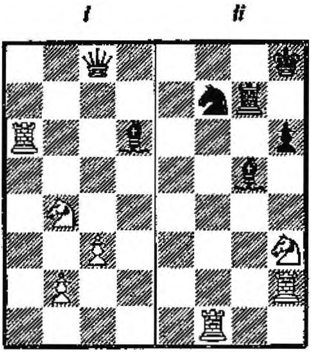
(*e*) *Attacks on Squares*

There is a very important aspect of double attacks, which many experienced players fail to appreciate properly even though it lies at the basis of some of the most effective and spectacular combinations. This is that squares as well as pieces can be part of a double attack.

Look at Diagram 6(*i*). If there were a White Pawn on KB7, you would unhesitatingly play 1.R–K8 pinning the Queen on the King, because on K8 the Rook would be protected. But it is protected anyway – by the Knight, which if it goes to QB7 will fork the King and any piece on K8. So we play 1.R–K8, QxR; 2.Kt–B7ch and 3.KtxQ. The only reason this is hard to see is because there is no piece on the square: put a Black Rook on his K1 and any player will see 1.RxRch, QxR; 2.Kt–B7ch – and yet it is exactly the same combination. Or take Diagram 6(*ii*). Again, add a Rook on K1 and you are almost sure to see the skewer 1. . . . B–Kt5; 2.Q moves, RxRmate; it is harder to see 1. . . . B–Kt5; 2.Q moves, R–K8mate. However, this is less difficult than 6(*i*) – because at least you are attacking the Queen with a protected piece when you play B–Kt5.

II. INADEQUATE DEFENCE

Our first section dealt with gain through attacking two pieces at once (or in sequence). This section deals with the cases when a



7

UNDERMINING

single piece (or square) is inadequately defended, and there are three main weapons – (*a*) undermining, (*b*) overloading and (*c*) decoying. You will see that these ideas overlap with each other and with those of double attack.

(*a*) *Undermining*

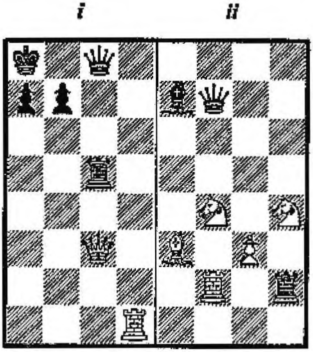
Diagram 7(*i*) shows the idea in its basic form. The White Rook is protected only by the Knight which is itself threatened. So 1. . . . BxKt; 2.PxB, QxR winning a Rook. In Diagram 7(*ii*) we see a more elaborate example. The most heavily protected piece in the position is the Black Bishop – and yet 1.RxKt, RxR; 2.KtxB and the Pawn cannot retake because it is pinned. White has won two pieces for a Rook. Note the combination of the undermining idea with those of pin and discovery – 'discovery' because it is only when the Knight moves and uncovers the Rook that the Pawn will be pinned.

(*b*) *Overloading*

A piece is overloaded when it has too much work to do: typically it will have two essential tasks; the opponent makes it carry out one and then it can't do the other. This is one of the most important of all themes in chess combination, occurring constantly in play. We can, if we like, regard the play in Diagram 7(*ii*) as an overloading combination. First we observe that because of the

8

OVERLOADING

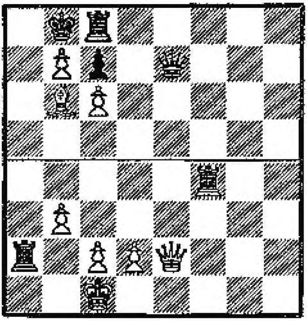


masked pin, the Pawn does not really protect the Bishop. The Rook protects the Knight and shares with the Knight the job of guarding the Bishop – too much work. 1.RxKt makes it carry out one job and it is not there to do the other – an overload. On the whole, because of the fact that the Black Knight itself guards the Bishop, undermining is a more natural way to look at it but it is also an overload.

Diagram 8(*i*) illustrates a very common type of overload. White wins by 1.QxR since if 1. . . . QxQ; 2.R–Q8ch and mate next move. Notice that here Black's double function is to guard a piece and a square – see again section I(*e*) under 'Double Attack' on attacking squares. Diagram 8(*ii*) shows a slightly more complex overload; not one piece trying to do the job of two, but two trying to do the job of three. The White Knight on B4 looks absolutely safe, protected by B and P – but they both have other tasks; so we make them carry these out with 1. . . . RxR; 2.BxR, BxKt; 3.PxB and now of course 3. . . . QxKt.

(*c*) *Decoying*

A decoy combination is one in which a piece is decoyed to a fatal square. There is clearly a lot in common between decoy and overload combinations. For example, you might say that Diagram 8(*i*) shows a 'decoy' combination in that the Black Queen was decoyed away from the back rank. The distinction that seems best *i*



ii

9

DECOYING

(and works fairly well) is that if you draw a piece away from a square where it performs an essential defensive duty, that is an overload combination; if you draw it onto a fatal square, that is a decoy. Thus Diagram 8(*i*) is an overload, but 6(*i*) is a typical decoy; it draws the Queen to a fatal square where another basic combinative idea (in this case the fork) can be brought into effect.

Diagram 9(*i*) shows a classic decoy idea. If 1.PxR = Qch, KxQ and Black still has Queen for Bishop. So 1.B–R7ch!, KxB; 2.PxR = Ktch, K moves; 3.KtxQ and White is a Knight ahead. To see this kind of combination it is essential to have the capabilities of the individual pieces so much a part of your chess subconscious that the configuration with Black K on R2, Q on K2, White Kt on B8 hits you immediately you look at the diagram. Incidentally the Knight, because of its forking powers, is frequently involved in decoy combinations. Diagram 9(*ii*) shows decoy leading to skewer. 1. . . . R–B8ch; 2.QxR, R–R8ch and 3. . . . RxQ.

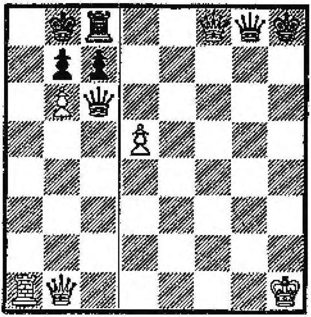
III. TEMPO COMBINATIONS

Time is an element of vital importance; sometimes to gain a single tempo may make all the difference between victory and defeat. Diagram 10(*i*) shows a typical example. If White plays 1.Q–R2

10

TEMPO

i *ii*



threatening Q–R7 or Q–R8mate, then 1. . . . PxP and Black has had time to make a bolt-hole for his King. So 1.R–R8ch!, KxR; 2.Q–R1 (or R2)ch. White has succeeded in getting his Queen onto the Rook file and retaining the move, i.e. he has gained a tempo (we can see how White's R–R8 took one move, but Black's King has made two moves, KxR and K–Kt1, to stay where he is) and now mate by Q–R7 is unavoidable.

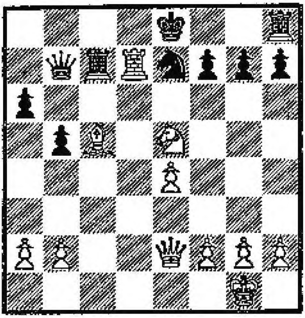
Diagram 10(*ii*) shows a tempo gain in the ending. If 1.QxQch, KxQ; 2.P–Q6, K–B1 and the Black King catches the Pawn and draws. So 1.Q–R6ch!, Q–R2; 2.QxQch, KxQ; 3.P–Q6. Now the Black King is one file further away and he can no longer stop the Pawn queening. If you like, this is an example of White forcing Black to lose a tempo.

*

There is a further major group of combinative ideas to consider – the ways of breaking up the defences of the enemy King and checkmating him. Before going on to this, however, some real-life examples to show how masters weave the basic ideas we have been considering into their combinative attacks. I suggest that before reading the text you spend a few minutes digesting each position and seeing what occurs to you as its chief features.

DZHINDZHIHASHVILI

11



(USSR, 1967)

White to play

BOLESLAVSKY

In Diagram 11, White has B and P for R – a slight material deficiency – and the obvious moves lead nowhere, e.g. 1.BxKt, RxR or 1.RxKtch, RxR. Then we notice 1.R–Q8ch, KxR; 2.KtxPch and 3.KtxR, winning a Pawn; no – for Black plays 3. . . . RxB at the end. But after 2.KtxPch, the Kt is able to play to Q6 attacking the Queen – does this help? Well, it bars K1 and QB1 to the Black King, so no fewer than three squares in the Black King's field are directly (Q1) and indirectly (K1 and QB1) controlled by the Knight with the neighbouring Q3 also under fire. Maybe the King is in trouble then? Black must play 2. . . . K–Q2 (or else after the loss of the Queen he will be left with a fatal material inferiority); can we attack him again? 3.Kt–K5ch?, K–K1 is no good – any other checks? Yes – 3.Q–Kt4ch, and now he must play 3. . . . K–B3 or lose the Queen. This does look promising – the King is being drawn out into the open; what about 4.Q–K6ch – Black must play 4. . . . KxB; 5.Q–Q6ch, K–B5; 6.Kt–K5 mate. Actually Black resigned after 4.Q–K6ch. This is a decoy/fork combination; the heart of it lies in White's seeing the potentialities of his Knight – the rest (the Queen checks and mate) is fairly routine.

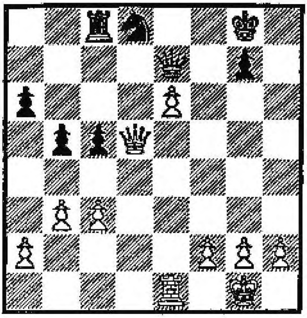
Diagram 12 shows a rather unusual form of long-term pin plus undermining. Material is about level – three Pawns for a Knight; can White do anything with his advanced Pawn? He could probably play P–KB4–B5 and get the upper hand gradually, but he has the following better line – 1.Q–Q7!, QxQ; 2.PxQ, R–Kt1 (if

12

(South Africa, 1962)

White to play

RUBIN



LEWIS

2. . . . R–B2 then *3.R–K8ch* wins the Knight); 3.R–K8ch, K–B2; 4.P–KB4 and Black is helpless because he cannot relieve the pin. If 4. . . . Kt–B3 White undermines the protection of Q8 by 5.RxR, KtxR; 6.P–Q8 = Qch (or you can say the Knight is overloaded on B3). So Black's R and Kt are permanently immobilized by White's R, and White wins by advancing his King's side Pawns and queening. One other point: if 1. . . . R–B2 then 2.QxR!, QxQ; 3.P–K7 followed by P–K8 = Qch winning. A Rook behind a far-advanced Pawn is very powerful.

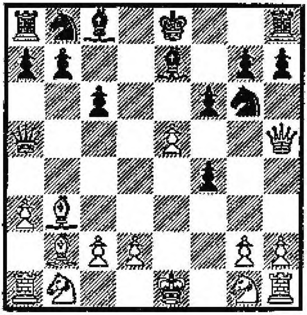
In Diagram 13 Black has just played the (weak) move B–K2.

13

(Frunze, 1959)

White to play

ILIVITZKY



KATALYMOV

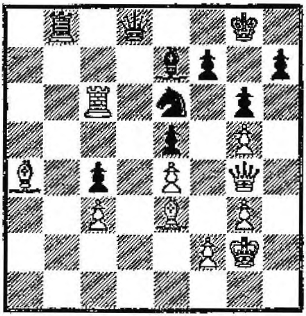
Examining the position we notice that neither Queen is protected, and that if the White Pawn disappeared, the player to move would take the other's Queen. So White thinks 1.PxP? – no, hopeless; Black replies 1. . . . QxQ. White wants to move the Pawn with check, discovering an attack on the Queen. So he must get the Black King to B2 or Q2; how? With 1.B–B7ch!, KxB; 2.P–K6ch and 3.QxQ – a decoy sacrifice to lead to the discovery. But suppose it is declined by 1.B–B7ch, K–B1 – then 2.BxKt and Black dare not reply 2. . . . PxB because of 3.QxRch. Notice the number of ideas: a decoy leading either to a discovery or to undermining the protection of the Rook (by taking the Knight) so that the RP is pinned. The player is not consciously aware of these ideas – he knows them so well that he uses them automatically.

Diagram 14 shows a beautiful combination by the sixteen-year-old Bobby Fischer – already a Grandmaster. He played the fairly natural 1.RxKt since after 1. . . . PxR; 2.QxPch, K–B1; 3.QxKP Black's position is quickly broken up. But the real point only appears after Black's clever reply, not 1. . . . PxR but 1. . . . Q–QB1. Now the pin appears to win the Rook without allowing the break-up of Black's position – but the pin is not absolute (being on the Queen not the King) and the Rook can move with check.

This leads to the refutation; not an immediate 2.RxPch, RPxR which leads nowhere, but the fine decoy sacrifice 2.B–Q7! If this

SHOCRON

14



FISCHER

(Mar del Plata, 1959)

White to play

is not taken, White just moves the Rook, having broken the pin; but if 2. . . . QxB then 3.RxPch, PxR; 4.QxQ. Relative pin – decoy – discovery; another combination of standard ingredients.

Diagram 15 is simpler than any of the earlier positions (it doesn't take much to beat A. N. Other) and you should see it quickly. If you don't, then the solution is 1.R–R8ch, KxR; 2.R–R1ch, K–Kt1; 3.R–R8ch, KxR; 4.Q–R1ch and 5.Q–R7 mate. Brilliant? No: routine tempo sacrifices.

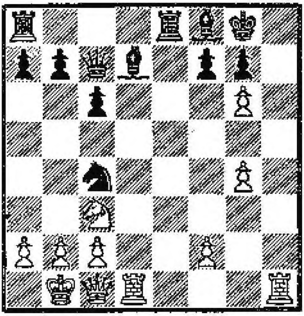
Finally, Diagram 16 is a complex overload position, which will

15

(Regensburg, 1912)

White to play

A. N. OTHER



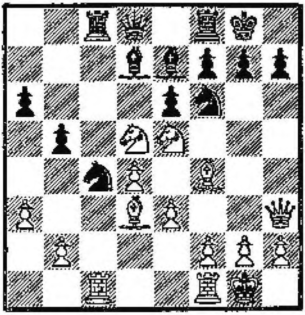
MANNHEIMER

16

(Budapest, 1934)

Black to play

VIDMAR



FRYDMAN

lead us into the next section. White has just played the remarkable 1.Kt(QB3)xQP. What happens if Black takes it? 1. . . . KtxKt; 2.QxRPmate; the Black Knight is tied to the defence of the RP. But why not 1. . . . PxKt? Then White plays 2.KtxB and now the overloading of the Knight is more subtly exploited. 2. . . . QxKt (*2. . . . KtxKt; 3.QxPmate*); 3.BxPch, K–R1 (*3. . . . KtxB; 4.QxQ*); 4.B–B5 dis ch and 5.BxQ. And if after 2.KtxB Black does not recapture, then the threats of KtxR and KtxKtch will win the exchange. So Black decided not to take the Knight – now he must stop the threat of 2.KtxKtch, BxKt; 3.QxRPmate. If 1. . . . P–KR3 then 2.KtxKtch, BxKt; 3.BxP, PxB; 4.QxRP and quickly mates (*4. . . . R–K1; 5. B–R7ch, K–R1; 6.B–Kt6ch, K–Kt1; 7.Q–R7ch* and *8.QxP mate*). So he tried 1. . . . P–Kt3 and now a pin kills him. 1. . . . P–Kt3; 2.KtxBch, QxKt; 3.BxKt, RxB; 4.RxR, PxR; 5.B–Kt5 and wins at least a piece. He threatens (*a*) 6.BxKt, QxB; 7.KtxB, (*b*) 6.KtxB, QxKt; 7.BxKt, (*c*) 6.Kt–Kt4 – and Black rightly resigned. This takes us into

IV. ATTACKS ON THE CASTLED KING

When we attack the King, we are engaged in a different kind of operation from those involved when we try to win material. Unlike the other pieces, the King is slow-moving and of infinite value (in chess terms), i.e. worth any sacrifice of material – and these two features interact. Because of the King's value he is kept in a safe place and becomes even more immobile than nature made him. This combination of great value and a limited number of standard configurations in which the King appears in the middle game gives rise to a number of standard attacks and mating patterns.

In this section we give some of the main types of mating pattern against the castled King; if readers become familiar with these it will help them to see what to look for in some of the positions. Let me stress again that the advice given here will not make difficult things easy; I hope however that it will make some difficult things less difficult and will show up some common principles underlying a number of positions.

The feature that plays the largest part in determining possible mating patterns is the Pawn formation in front of the castled King, so I will consider the main defensive Pawn formations in turn. We assume that castling has been on the King's side.

(a) Pawns Unmoved

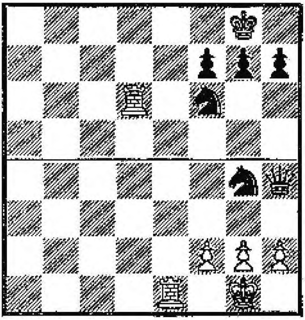
The strongest defensive formation is to have KBP, KKtP and KRP unmoved, especially with a Kt on KB3. Virtually the only immediate danger in such positions is that of back-row mates – see Diagram 17(*i*) where White mates in two moves by 1.R–Q8ch. Back-row mates play a very important part in many combinations; for example, a piece may become overloaded because it is needed to protect a player against a back-row mate, as in Diagram 8(*i*). Readers will come across variants of this idea over and over again. Apart from this, it is difficult to make quick headway against this defensive set-up, and the general policy of attack will be to try to get rid of the Kt on KB3 (e.g. by exchange) or to force one of the Pawns to move. Position 16 is a fine example of a win against this set-up, turning on the overloading of the key Kt on KB3.

The formation without the Kt on KB3 is rather less strong. The chief danger point is the Pawn on KR2 – double attacks on this Pawn by Queen and either Knight or Bishop are fairly common. Diagram 17(*ii*) is an example with a double attack by Q and Kt

17

MATES WITH UNMOVED PAWNS

i

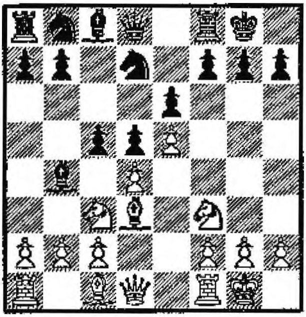


ii

on KRP and KBP. Diagram 18 shows a typical sacrificial win by 1. BxPch!, KxB (*1. . . . K–R1* leaves White with much the better position); 2. Kt–Kt5ch, K–Kt1; 3.Q–R5, R–K1; 4.QxPch, K–R1; 5.Q–R5ch, K–Kt1; 6.Q–R7ch, K–B1; 7.Q–R8ch, K–K2; 8.QxP mate. If 2. . . . K–Kt3 then 3.Q–Q3ch, P–B4; 4.PxP*e.p.* ch will win.

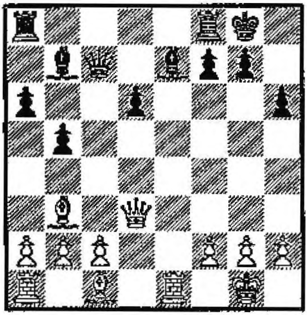
(b) Pawns on KB2, KKt2 and KR3

This is another good formation. It has the advantage over (*a*) that – unless KR2 is guarded by an enemy piece – there is now a bolt-hole for the King and back-row mate is no longer threatened. It has the disadvantages (*i*) that the KRP is a target – White may for example be able to play QBxRP, giving up a piece – and (*ii*) that the square Kt3 is weakened; if a White Bishop pins the KBP then White can sometimes play Q–Kt6. Diagram 19 is an example.



18

ATTACK ON KR7



19

PAWNS ON KB2, KKt2 AND KR3

White plays 1.BxRP winning a Pawn, since if 1. . . . PxB then 2.Q–Kt6ch, K–R1; 3.QxPch, K–Kt1; 4.R–K3 and the threat of 4.R–Kt3ch or 4.Q–Kt6ch, K–R1; 5.R–R3ch wins at once.

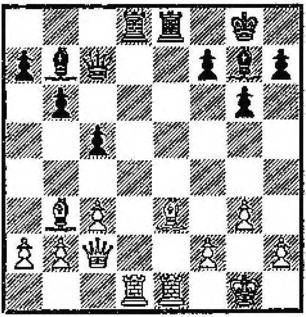
However, despite this possibility, (*b*) like (*a*) is a fundamentally sound formation.

(*c*) *Pawns on KB2, KKt3 and KR2*

Here we must make a sharp distinction according to whether or not the defender has a Bishop on Kt2. If he has, this is an excellent defensive formation; if he has not, it is a bad one because all the Pawns are on squares of the same colour, and the squares of the other colour are unprotected. Look at Diagram 20. Here Black has an entirely satisfactory formation against which White has little

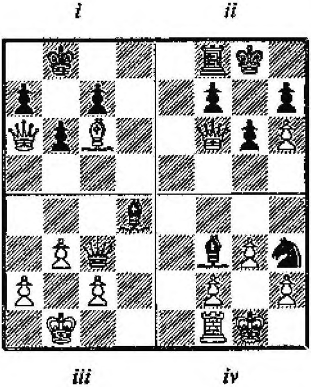
20

PAWNS ON KB2, KKt3 AND KR2 – GOOD AND BAD FORMATIONS



21

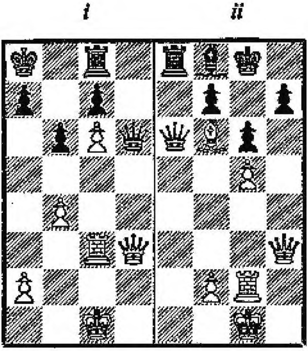
MATES AGAINST B2, Kt3 AND R2 PAWN FORMATIONS



prospect of attack; White on the other hand is very weak on the light-coloured squares, and if it is Black's move he will win at once by 1. . . . Q–B3, threatening 2. . . . Q–Kt7 or R8 mate, e.g. 2.K–B1, Q–Kt7ch; 3.K–K2, B–B6mate.

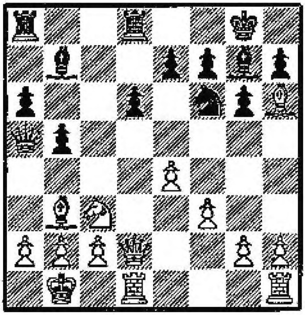
Many combinations depend on exploiting this type of weakness and it is worth studying the various mating formations carefully. Diagram 21(*i*) is perhaps the most basic form; if Black cannot play B or Q to B1 he will be mated by Q–Kt7 (Q and B can be interchanged without affecting the mate). 21(*ii*) shows that a Pawn can sometimes be substituted for the Bishop. 21(*iii*) threatens two mates – on R8 and Kt7, but notice that there might be a possibility of escape by K–B1. 21(*iv*) is surprising when one first sees it, but the B and Kt mate is by no means unusual.

Diagrams 22 and 23 show slightly more elaborate examples. In



22

MORE MATING LINES AGAINST B2, Kt3 AND R2 PAWN FORMATIONS



23

B AND Kt MATE AGAINST B2, Kt3 AND R2 PAWN FORMATIONS

22(*i*), if White plays 1.Q–R6 then 1. . . . R–Kt1, and 2.R–R3 would be adequately met by 2. . . . QxPch and 3. . . . Q–Kt2. However, White wins by 1.Q–R6, R–Kt1; 2.QxPch!, KxQ; 3.R–R3mate – an idea often seen in play. A similar idea occurs in 22(*ii*), where White wins by 1.QxPch!, KxQ; 2.R–R2ch, K–Kt1 (or *2. . . . B–R3; 3.RxBch*); 3.R–R8mate. This B and R mate is another important one against the B2, Kt3, R2 Pawn formation. Diagram 23 looks a completely harmless position but suppose that Black is too anxious to preserve his KB and plays 1. . . B–R1?, then 2.Kt–Q5! and the double threat of 3.QxQ and 3.KtxPmate is decisive. This is an ironic combination; in his anxiety not to let the key Bishop go, Black suddenly finds that it becomes worse than useless.

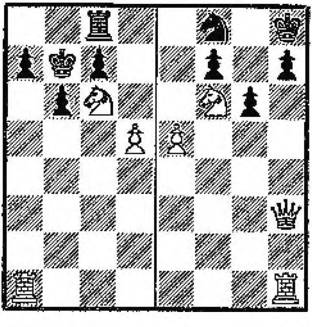
Finally Diagram 24 shows Kt and R mates arising from White being able to post a Knight on B6. In 24(*i*), we have 1.RxPmate; this is only mate because of the Black R on B1, but even without this there is sometimes a longer mate after 1.RxPch, K–B1; 2.R–R8ch followed by R–Kt8ch or R–Q8ch. In 24(*ii*), there is mate in two by 1.QxPch, KtxQ; 2.RxKtmate.

The B2, Kt3 and R2 Pawn formation is dangerous but often unavoidable, and you should be able to recognize automatically the possibilities to which it gives rise; it is not a bad idea to try your hand at constructing mating positions and combinations based on this formation to help to familiarize yourself with them thoroughly.

24

KT AND R MATES

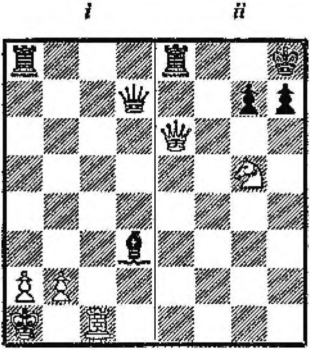
i *ii*



(*d*) *KBP Missing*

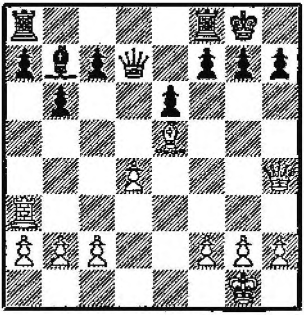
In (*a*) to (*c*) we have considered the main formations with all three Pawns present. Now let us consider the effect of one or more missing Pawns.

The KBP is the Pawn whose absence makes least difference – and this absence is often more than made up for by the open file for the Rook. The chief drawback of having no Pawn on KB2 is that the diagonal KKt1 to QR7 is open to the enemy Queen and Bishop. Diagram 25 shows two ways in which this might be exploited. In 25(*i*), the White King is hemmed in on the Rook file by the Bishop – therefore there is always danger of mate on this file, which happens here by 1. . . . RxPch; 2.KxR, Q–R5mate. The other standard danger is of a damaging check on



25

MISSING KBP MATES



26

SACRIFICE TO REMOVE KKtP

B7 by a Knight followed by a discovered check when the King moves back to Kt1. 25(*ii*) shows the classic form of this; White wins by 1.Kt–B7ch, K–Kt1; 2.Kt–R6 double ch, K–R1; 3. Q–Kt8ch!, RxQ; 4.Kt–B7 – the 'smothered mate'.

(*e*) *KKtP Missing*

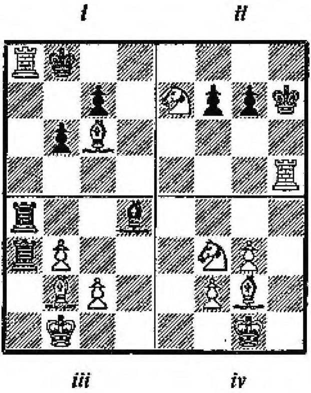
This is very much more serious. Almost all the combinations that apply against the formation with Pawns on B2, Kt3 and R2 also apply when the KtP has gone, and in addition there are mating positions using the open file. The most important of these is White R on KKt3 and B on KB6; Black K on KR1 or KKt1, R on KB1, Ps on KB2, KR2. Diagram 26 shows a standard example of a sacrifice to remove the KtP. White plays 1.Q–B6!, PxQ; 2.R–Kt3ch, K–R1; 3.BxPmate. Note that 1.BxKtP, P–B3! (*1. . . . KxB; 2.R–Kt3ch*) is not nearly so good.

(*f*) *KRP Missing*

This is also very serious. In addition to the straightforward threats of massing the major pieces on the open file and mating on R7 or R8 with, say, Q supported by R, there are other configurations. 27(*i*) shows an important one – see 22(*ii*) where White gives up his Queen to reach this position – and 27(*ii*) shows an unexpected-looking mate, which nevertheless does occur. 27(*iii*) shows a useful gloss on 27(*i*) – 1. . . . R–R8ch; 2.BxR, RxBmate – which is easy to miss. And – despite its resemblance to 27(*iii*) – 27(*iv*) shows the best defensive arrangement, if you must have your KRP missing; especially with KB1 available as a bolt-hole, it is not easy to mate against this configuration.

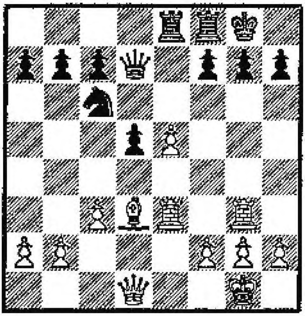
(*g*) *KKtP and KRP Missing*

In this denuded state, the King is open to all types of attack, the most dangerous probably being that of mate through the enemy major pieces controlling the Kt and R files. A sacrifice of a piece – sometimes two pieces – to remove KKtP and KRP is frequently profitable. Diagram 28 shows a straightforward example of a break-up sacrifice of this kind. White wins by 1.BxPch, KxB; 2.Q–R5ch, K–Kt1; 3.RxPch, KxR; 4.R–Kt3ch, Q–Kt5; 5.RxQmate.



27

MISSING KRP MATES



28

BREAK-UP SACRIFICE

An important principle can be seen here: whenever, as in Diagram 28, the attacker can bring a much greater force to bear than the defender, he should consider sacrificing some of it to break up the defensive position.

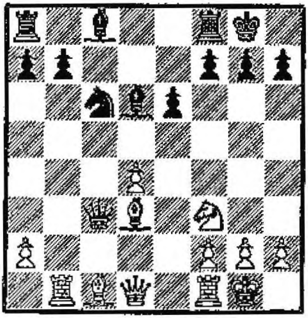
To conclude this section, some examples of attacks against the castled King from master play. Position 29 occurred in the England *v.* West Germany match in the 1971 six-country 'Clare Benedict' team tournament. Black has just (unwisely) castled. White clearly has a BxPch sacrifice in the offing but he starts 1.R–Kt3, Q–R4 and now 2.BxPch, KxB; 3.Kt–Kt5ch, K–Kt3 (*2. . . . K–Kt1; 3.Q–R5, Q–KB4; 4.R–KR3* followed by mate); 4.R–KR3, B–Q2; 5.Kt–K4!, Resigns. If 5. . . . B(Q3) moves, then 6.Q–Kt4ch – if

29

(Madrid, 1971)

White to play

KLUNDT



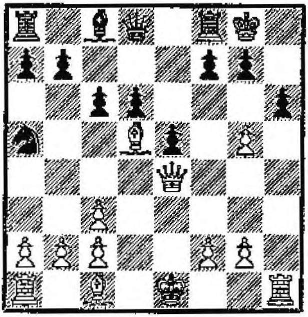
MARKLAND

30

(Berlin, 1927)

White to play

POST



NYHOLM

5. . . . Q–KB4; 6.KtxB, or 5. . . . P–K4; 6.Q–R5mate. If 4. . . . K–B3 then 5.Kt–K4ch, K–K2; 6.KtxB, KxKt; 7.B–R3ch followed by BxR. Notice that despite White's great advantage in development, he has to work a little to win after K–Kt3; occasionally in such positions it is possible for Black to escape.

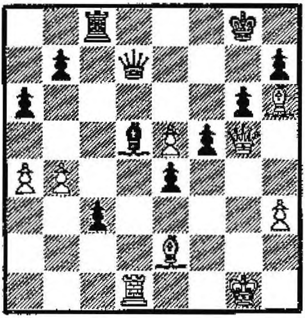
Diagram 30 shows a typical sacrifice against the B2, Kt2, R3 Pawn formation: 1.RxP! If 1. . . . PxR then 2.Q–Kt6ch, K–R1; 3.QxPch, K–Kt1; 4.P–Kt6 followed by 5.Q–R7mate (*4. . . . R–K1; 5.PxPmate*). So Black plays 1. . . . R–K1 whereupon 2.BxPch, KxB (*2. . . . K–B1; 3.P–Kt6, PxR; 4.BxPch, K–K2;*

5.B–Kt5ch winning easily); 3.Q–Kt6ch, K–Kt1; 4.R–R7, Q–Q2; 5.Q–R5, K–B1; 6.P–Kt6 (threat *7.B–Kt5* and *8.R–R8mate*), K–K2. White announced mate in four – by 7.B–Kt5ch, K–K3; 8.Q–Kt4ch, K–Q4; 9.0–0–0ch, K–B4; 10.Q–Kt4mate.

Diagram 31 shows an elegant combination of threats of B and Q mate, back-row mate and overloading. White won by 1.RxB!, QxR; 2.Q–B6 (*Q–K7* is equally good), Q–B2; 3.B–B4!, Resigns. (*3. . . . QxB; 4.Q–Kt7mate* or *3. . . . RxB; 4.Q–Q8ch* and *5.QxQmate*.)

In Diagram 32 we again see exploitation of the dark-square

KOCH



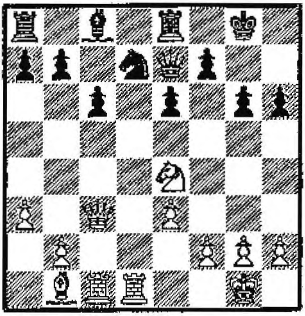
SÄMISCH

31

(date unknown)

White to play

GIRSCHBEIN



RUBINSTEIN

32

(Lodz, 1967)

White to play

weakness caused by Black playing P–KKt3 but no longer possessing a dark-square Bishop – this time by a Q and Kt combination. First, an undermining sacrifice: 1.RxKt!, BxR (*1. . . . QxR?; 2.Kt–B6ch* and *3.KtxQ*); 2.Kt–B6ch, K–B1. Now we have a desperado ingredient; when the Knight moves, Q–R8mate will be threatened, so the Knight has a safe free move – provided the mating set-up is not disturbed. Unfortunately, both KtxBch and KtxR are met by QxKt giving a bolt-hole on K2 – but 3.Kt–Q5!, Resigns. 3. . . . PxKt or Q moves; 4.Q–R8mate, so Black must lose his Queen.

In Lengyel *v.* Sliwa (Diagram 33) if White plays 1.KxB, then 1. . . . Q–R8ch; 2.K–K2, Q–K5ch; 3.K moves, QxKt with a dead-drawn game. Can White do better? Yes – even though he is threatened with 1. . . . Q–Kt7mate, he can win by 1.R–Q5!. Now 2.KxB is threatened and if 1. . . . B–R6 then 2.QxPch!, KxQ; 3.R–R5mate. How does one think of this? Through recognizing that the Kt on K7 sets up a mating possibility on the Rook file – and then trying to exploit this.

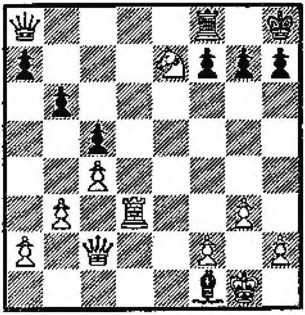
The last position (Diagram 34) is rather more sophisticated and brings in a number of ideas. White is the exchange ahead, but temporarily Black seems to have secured his position. But there is some hidden overloading which White cleverly exploits as follows: 1.RxPch!, PxR (*1. . . . BxR; 2.QxKtch, B–B2; 3.Q–B6*

33

(Altheide, 1966)

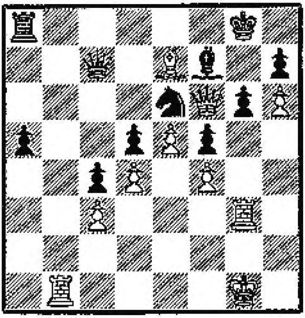
White to play

SLIWA



LENGYEL

PETROSIAN



TAIMANOV

(Zürich, 1953)

White to play

and *4.Q–Kt7mate*); 2.P–R7ch!, KxP; 3.QxBch, Kt–Kt2; 4.K–B2!, Resigns. There is no defence to the threat of 5.R–R1, e.g. 4. . . . K–R3; 5.R–R1ch, Kt–R4; 6.B–Kt5mate.

Let me repeat again the warning at the beginning of this chapter; it doesn't tell you all about how to play combinations, nor will it enable you to solve all the positions in this book. Chess would be a pretty feeble game if it did. But it will help you – sometimes to succeed, and if not, then to understand at least something of how the player found the combination. It is a foundation on which you can build.

Part Two

THE POSITIONS

Set 1. Sudden Death

'Better an end with horror than a horror without end' – Schiller

In the ten positions in this set, the game is settled in one move – i.e. the move is so strong that the opponent, seeing the immediate consequences, resigns. He will of course do this if he sees that he cannot avoid heavy material loss, even if he is not mated. An expert will solve many of the positions at sight and none of them should take him more than a few minutes; most players will find that they are much slower than this and when you have had serious difficulty it is worth trying to see what the principle involved is and what held you up. All of the positions bring in the general ideas discussed in Part One, in some form or other.

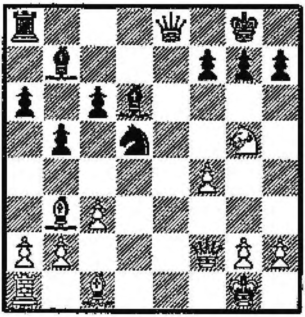
Positions 1–3 are distinctly easier than the others and 8–10 are rather harder than 4–7.

1

(Siegen, 1970)

Black to play and win

BELKADI



BARRIERA

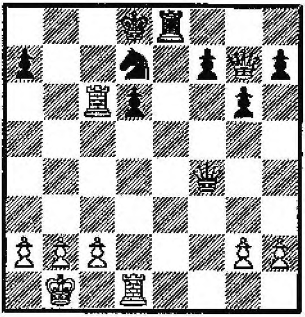
2

(West Germany, 1970)

(*i*) Black to play; how did he win?

(*ii*) What difference, if any, would it make if the Black Knight on Q2 were to be replaced by a Black Rook?

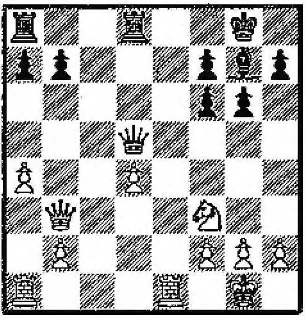
SÜSS



KESTLER

3

BUKIĆ



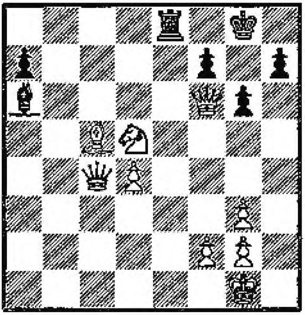
MINIĆ

(Yugoslavia, 1967)

White to play and win

4

WINTER



ABRAHAMS

(London, 1946)

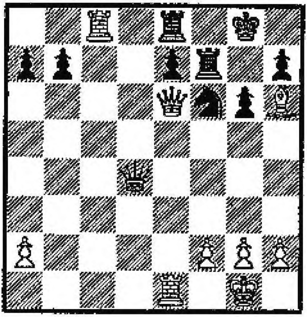
White to play and win

5

(Pau, 1969)

White to play and win

ST BONNET



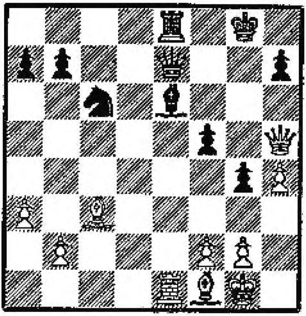
SANNER

6

(Correspondence, date unknown)

White to play and win. There is more than one way of winning – but there is one clearly best way

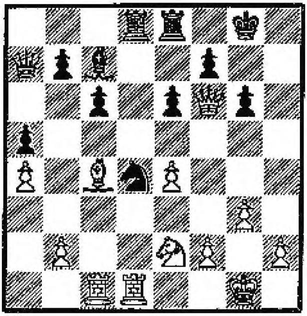
SVENSSON



VERCANTEREN

FAJER

7



JANKOVEĆ

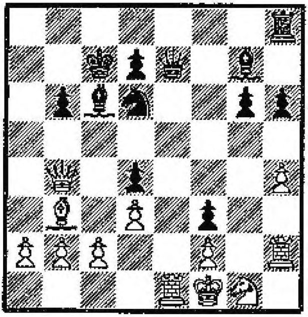
(Czechoslovakia, 1968)

Black to play and win. An unusual finish, which even a strong player might easily miss in actual play – though not too hard to find when you know there is something to be found

---

DERREUMAUX

8



HAÏK

(Bagneux, 1970)

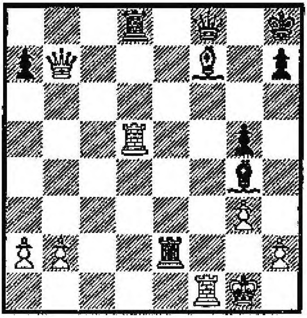
Black to play and win. Another original combination, but one illustrating an idea that often occurs in play

9

(USSR Correspondence Championship, 1966–8)

White to play and win. The most complex position in this set, involving several ideas. Don't be content with a second-best answer – there are some of these knocking around

PUGATSCHOV



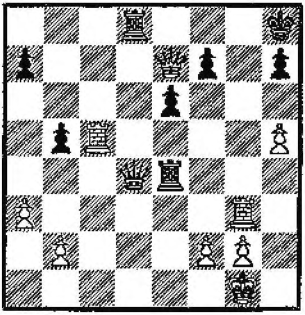
BELUSSENKO

10

(date unknown)

If the previous position is the most complex in this set, this is certainly the most surprising. With his well-centralized pieces and his threat of R–KB5, there seems to be a lot of fight in Black's game. And yet White (to play) finds a move which forces immediate resignation. Moreover, as I discovered to my surprise when checking the soundness of the combination, White has a second way of winning, almost as spectacular and quick as the one actually played. It is well worth finding this too

HOLZL



ELISKASES

Set 1. Hints

1 Suppose the White Queen were not there, Black could mate in one move. (How?). You can exploit the fact that the Queen dare not abandon its defence against this mate.

2 (*i*) The White Rook dare not leave the back rank. (Why?). You can exploit this fact.

(*ii*) Think of any counter-attacking chance White might work up.

3 The Black Rook on Q1 is completely occupied in protecting the Queen on Q4; it dare not therefore carry out any defensive task that conflicts with this.

4 You can force mate quickly; the main idea is a mate by suffocation.

5 Don't assume without examination that any piece, however well it may seem to be protected, is invulnerable.

6 This involves, in a slightly more hidden form, a similar idea to that of the first position in this set.

7 It is difficult to say anything here without giving the game away completely; so I am deliberately making the hint a bit oblique. If the White Queen were on KKt5, what would you play? Can you use this idea to find out the winning move?

8 The danger sign for White here is that his Queen on QKt4 is unprotected. Can you see the surprising way in which – in spite of the fact that his own Queen is under fire – Black can take advantage of this?

9 There are many weak points in Black's position. His Bishop on Kt5 is unprotected; his King is exposed – especially on the long diagonal; and his Queen is tied to the protection of his Rook. White has a move to exploit all these weaknesses simultaneously.

10 If the Black King's Rook were on Q4 instead of K5, how would you continue? Now re-examine the actual position. The second solution has almost the same theme as the first.

Set 1. Solutions

1 1. . . . B–B4!; 2.Resigns. If 2.QxB then 2. . . . Q–K8mate, and otherwise White loses the Queen. Ideas – pin and overload. The expert notices two things at once: (*a*) the K and Q on the same diagonal, and (*b*) that the White Queen must prevent Q–K8mate. You can, if you like, call it a decoy combination with the White Queen drawn away from its main task to capture the Bishop; but I think the best way to look at it is to think of the Queen as overloaded – it just has too much to do after 1. . . . B–B4. One other point: if the Black QKtP had been on Kt3 instead of Kt4, 1. . . . B–B4 would have been obvious. This is an example of the point discussed in Part One, I (*e*) (page 17); inexperienced players automatically reject moves that put a piece on a vacant square where it can be taken. These automatic reactions are useful up to a point, in preventing a waste of time over futile ideas; but they must not become so automatic that one fails to spot the exception to the rule.

2 (*i*) 1. . . . Q–Q7!; 2.Resigns. If 2.RxQ, R–K8ch; 3.R–Q1, RxRmate. Ideas – back-row mate and overload. As indicated in Part One, IV (*a*), whenever there are three unmoved Pawns in front of a castled King, back-row mate is a danger; for this reason many weak players will play P–R3 at the first opportunity – this is usually wrong, because it is more important to develop, but later on P–R3 is often a useful prophylactic measure. This position needs a little analysis to make sure that White has no defence. Why not 2.RxP so that the Rooks protect each other? Because of 2. . . . QxR(Q3)! and the R on Q1 still cannot take the Queen! If 2.R–QB1 then 2. . . . R–K8 and wins. Escape at a fatal cost is possible by 2.Q–B6ch, KtxQ; 3.RxPch, QxR; 4.RxQch, K–B2; 5.R–Q1 and White is a piece down. This last variation shows us the answer to

(*ii*) What difference does it make if the Black Knight on Q2 is replaced by a Black Rook? All the difference in the world. Now if 1. . . . Q–Q7?, White plays 2.Q–B6ch!, R(either)–K2; 3.RxQ and the Black Rook on K2, being pinned, cannot check on K8. What are the danger signs which should prevent Black from making an unsound combination like this? In making any attacking combination one must always consider counter-attack: here Black's own threat – QxRmate – is so strong that the only counter-threat one needs to consider is an immediate check. So an automatic question should be, 'What checks has White got and how do they affect the position?' There are only two. (*i*) 2.R–B8ch, KxR and then 3.Q–B3ch, QxQ; 4.PxQ. This enables White to stave off mate but at the cost of a piece, so this does not damage the combination. (*ii*) 2.Q–B6ch – and this is clearly fatal. The strong player won't go through the whole of this reasoning process formally in his mind – he'll say 'My King is exposed – better watch it; damn – 2.Q–B6ch kills me' and reject 1. . . . Q–Q7 in five seconds; but the hidden argument is as set out.

3 1.R–K8ch!, Resigns. 1. . . . RxR; 2.QxQ costs Black his Queen for a Rook and 1. . . . B–B1; 2.QxQ, RxQ; 3.RxR wins a Rook for White. Ideas – overload and skewer. This simple idea of a back-row check to divert a Rook protecting the Queen has occurred a number of times in master play; the 'skewer' part of the combination – shown in the second variation – is rather uncommon in this form and is easy to overlook. Normally in a skewer, the immediately attacked piece has to move away because of its own value – see Part One, I (*b*) – while here it has to move away to perform an essential task (recapturing the Queen).

4 The natural move 1.Kt–K7ch only draws; 1.Kt–K7ch, RxKt; 2.QxR, Q–B8ch; 3.K–R2, Q–R3ch; 4.Q–R4, QxQch and Black will draw the Bishop end-game. However, the remarkable 1.B–B8! forced immediate resignation. (*a*) 1. . . . KxB; 2.Q–R8mate, (*b*) 1. . . . RxB; 2.Kt–K7mate, (*c*) 1. . . . QxKt; 2.Q–Kt7mate, or (*d*) 1. . . . Q–QB8ch; 2.K–R2 and the Bishop on B8 prevents 2. . . . Q–R3ch – perhaps the most curious feature of the whole combination. This is not an

easy combination to see because White's Bishop appears to be a key piece to retain in view of Black's weakness on the dark squares, and the mates on K7 and R8 are rare types. An effective piece of opportunism on White's part and an unusual example of the inherent weakness of the B2, Kt3, R2 Pawn formation if there is no defensive Bishop on Kt2.

5 1.QxKt!, Resigns. (*a*) 1. . . . RxQ; 2.RxRch, K–B2; 3.R–B8mate. (*b*) 1. . . . QxQ; 2.RxRch, R–B1; 3.RxRch, QxR; 4.BxQ, KxB and White is a Rook ahead. (*c*) 1. . . . PxQ; 2.R(either)xRch, R–B1; 3.RxRmate. (*d*) 1. . . . RxR; 2.QxQ. Ideas – undermining and double attack. The protection of the Rook on K1 by the Knight is absolutely vital to Black; so White can afford to capture it even at the cost of his Queen. Notice however the importance of the Black Queen being unprotected – so that 1.QxKt has the double threat 2.RxRch and 2.QxQ; if there was a Black Pawn on QB4, 1.QxKt? would be defeated by 1. . . . RxR. An interesting psychological point is that if the Black Knight was only once protected, the sacrifice QxKt would be easier to see – another case of automatic rejection; the Knight seems so overwhelmingly secure that one cannot envisage taking it. Note also the mating position with White B on R6, R on B8, and Black K on Kt1: this is one of the various standard mating configurations round the castled King.

6 1.RxB!, Resigns. 1. . . . QxR; 2.B–B4!, QxB; 3.QxRmate. Ideas – decoy, pin and overload. After 1.RxB, QxR the position is in essence exactly the same as that in the first position of this set; the K and Q are on a common diagonal and the Queen is tied to the defence of K1. The initial sacrifice decoys the Queen onto the fatal square. Finding a combination like this quickly is a question of complete familiarity with the basic combinative ideas and configurations. A strong player will be aware at once of the following potential weaknesses in Black's position: (*i*) the Rook being attacked, (*ii*) the pin on the K file, (*iii*) the possibility (if the Black Queen goes away) of check on Kt5 and mate on Kt7, and (*iv*) the possibilities on the White diagonal leading to the Black King. He will think something like this: 'Can I exploit the pin? Yes, 1.B–B4 – but then

1. . . . BxB; 2.QxRch, QxQ; 3.RxQch, K–B2. Good enough to win, but is there anything better? Perhaps 1.RxB, QxR; 2.Q–Kt5ch and 3.Q–Kt7 mate – no, he can play 2. . . . Q–Kt3 and if 3.B–B4ch then 3. . . . K–B1. Yes, but 1.RxB does get his Queen on the diagonal with his King – of course, 1.RxB, QxR; 2.B–B4!' Seeing so many weaknesses he expects a winning combination and casts around until he finds the most deadly way of exploiting them.

7 1. . . . B–K4!; 2.Resigns. 2.QxB, 2.Q–Kt5 and 2.Q–R4 are all met by Kt–B6ch winning the Queen – and there is nowhere else for it to go safely, so it is lost. Ideas – decoy and fork. Of all the positions in this set, I found this the hardest to see and can well imagine missing it in play. I think that this is because superficially White's position looks quite satisfactory and there is no obvious weak point. All that I can say is that when you have, as here, an available check (Kt–B6) you should always be on the alert to exploit it. Another point is that in Knight combinations many players are liable to overlook squares that the Knight attacks *behind* itself; they will see clearly that on KB6 the Knight attacks Q7, K8, KKt8 and KR7 – they will see less clearly its attacks on Q5, K4, KKt4 and KR5. If you suffer from this weakness, be aware of it.

8 1. . . . Kt–K5!; 2.Resigns. (*a*) 2.QxQ, Kt–Q7mate, or (*b*) 2.PxKt, QxQ. Idea – discovery on an unprotected piece. This is an unusual version of an idea that frequently arises in play. A familiar formation is White – K on QKt1, Q on Q2, R on Q1, Kt on QB3; Black – K on KKt1, Q on QR4, R on KB1, Kt on Q2, P on K2 (other pieces irrelevant, provided that the Black Queen is unprotected). White plays 1.Kt–Q5 and if 1. . . . QxQ then 2.KtxKPch, K–R1; 3.RxQ winning a Pawn. (Incredibly, Spassky fell into this trap in game 8 of his match against Fischer). So whenever you have a masked threat – especially on an unprotected Queen – look carefully at the effect of the masking piece moving. This particular case was very easy for White to overlook: (*i*) he is himself attacking the Queen, (*ii*) it is surprising that he cannot move his own Queen and continue to guard the mating square – but the danger signal was there! Notice that the idea of breaking a 'relative'

pin – see Part One, I (*c*) – also comes into this combination; the Black Knight is pinned on its Queen by the White Queen – but it is a relative, not an absolute, pin and backfires.

9 1.Q–Kt4!, Resigns. (*a*) 1. . . . QxQ; 2.RxRch, K–Kt2; 3.R–Kt8ch, K–R3; 4.R–B6mate. (*b*) 1. . . . B–R6; 2.Q–Q4ch, Q–Kt2; 3.RxRch, R–K1; 4.RxRmate. (*c*) 1. . . . B–Q2; 2.RxB. Ideas – double attack, overload, mating threats. Most people will find this or the next the most difficult position of the set. The strong player will note (*i*) the loose Bishop, (*ii*) the exposed position of the Black King and the fatal result of a diagonal check, (*iii*) that the Black Queen dare not leave the Rook on Q1 unprotected, and (*iv*) that White by moving his Bishop can uncover an attack on the Queen. First he will look at 1.B–Kt6 (threatening mate and the Queen) and 1.B–K6. 1.B–Kt6, PxB; 2.RxQ, RxR and 1.B–K6, BxB; 2.RxQ, RxR may be good enough to win but there are so many weaknesses that he will hope to find something better and 1.Q–Kt4 will be examined as threatening the Bishop and also Q–Q4 – and be seen to be decisive.

10 1.R–Q5!!, Resigns. (*a*) 1. . . . RxR; 2.Q–B8mate. (*b*) 1. . . PxR; 2.QxRch, R–K1; 3.QxRmate. (*c*) 1. . . . QxR; Q–B6mate. Ideas – overload and interference. I really don't know the recipe for discovering a move like this. Overloading is of course the fundamental idea – neither Rook nor Queen can afford to recapture because of their other duties. Interference – the cutting off of the Black Queen from the Rook on Q1 – is an idea that is common in chess problems, but comparatively rare in play. But the real difficulty is the old one of automatic rejection; one is not expecting a quick win and R–Q5 looks too improbable to consider. To see this clearly, imagine that instead of being on K5 the Black Rook was on Q4. Now 1.RxR is a very natural move and almost everyone will discover that it wins at once and play it.

The alternative solution is 1.R–K5! threatening 2.Q–B6mate or 2.RxR. If 1. . . . QxR; 2.QxRmate, or 1. . . . RxR; 2.Q–B6mate. Black staves off disaster by 1. . . . R–KB5! but now 2.Q–Kt5! and Black has nothing better than 2. . . . QxPch; 3.K–R2, QxRch; 4.KxQ with a very easy win for White.

Set 2. Double Attack

'Well now, if I hit you in the body, my bullet has a double chance – for if it misses a vital part on your right side, 'twill be very hard if it don't succeed on the left' – Sir Lucius O'Trigger in *The Rivals*

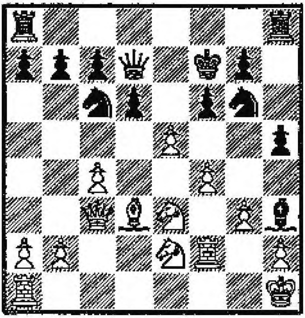
This set is based on the three main forms of double attack – fork, pin and skewer – though other ideas also come in to some extent. Position 1 is easier than the others and Positions 9 and 10 are rather harder. Combinations in this group illustrate the geometry of the board and pieces. They depend on the lines of movement of the various pieces and how these interact with each other.

1

(Eberstadt-Bensheim, 1948)

White to play and gain a winning advantage. Easy, but with a small extra point at the end in the main variation

JUNG



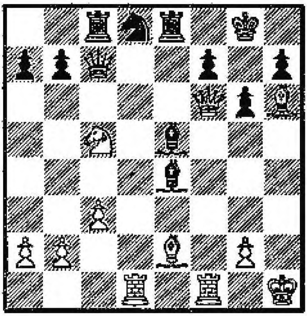
BECKER

2

(New Zealand, 1940)

White has just played B–R6, threatening mate on Kt7, and Black has replied B–K4. How did White (to play) now get a winning advantage?

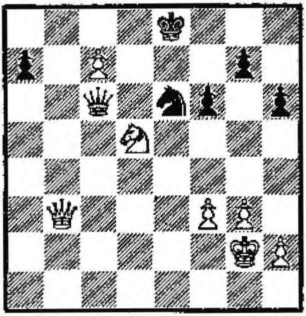
WADE



BEYER

ENGLISCH

3



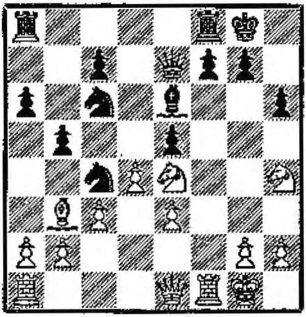
ZUKERTORT

(London, 1883)

White to play. Having tackled the previous position you ought to be able to see how he gets a winning material advantage in this position

HOHENSEE

4



ROMANENKO

(US Open Championship, 1971)

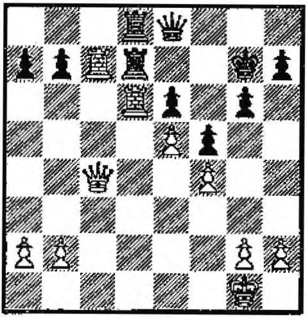
White to play and win. There is a slightly wider range of ideas here than in the two preceding positions

5

(Vrnjacka Banja, 1967)

White (to play) won material. How?

GUNNERSSON



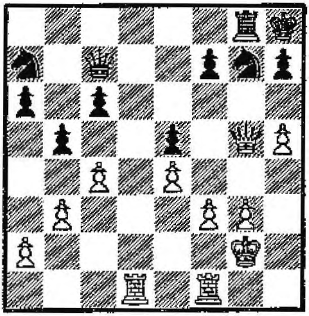
PACHMAN

6

(Stockholm, 1952)

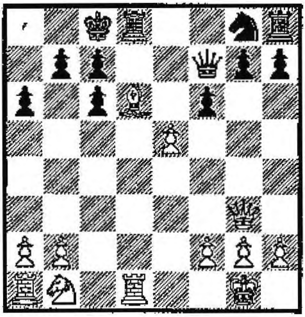
White gave up a piece for a strong attack and has forced Black to return the exchange. Now how does White (to play) finish his opponent off? The basic idea is fairly obvious – but make the most of it

BARCZA



KOTOV

KRESLAVSKY



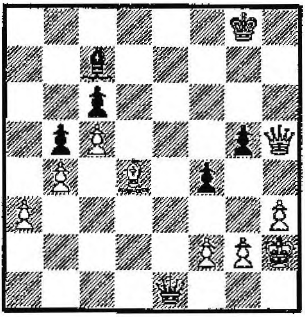
VOLTCHOK

7

(USSR, 1970)

In this position Black, intending to exploit the pin on the White Bishop, played 1 . . . . PxP (instead of the obvious 1 . . . . PxB). Was this good or bad – and what happened next?

LANGER



KLIESCH

8

(Potsdam, 1970)

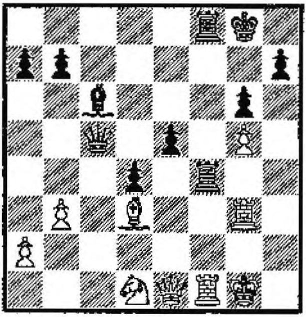
Black (to play) lost this double-edged position. Can you see how he could have won?

9

(West Germany, 1970)

Here Black played 1. . . . Q–Q4. Was this good or bad? Be careful

TESCHNER



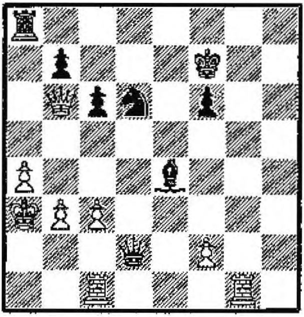
SOOS

10

(Venice, 1948)

Black to play and win

EUWE



TARTAKOWER

Set 2. Hints

1 Can you take advantage of the position of Black's Q, K and KKt to engineer a winning fork? A little casting of bread on the water is necessary.

2 Black's KR is unprotected, looks forkable – and is a Knight's move away from the Black Queen. This adds up to disaster for Black.

3 By judicious sacrifices you can draw Black's pieces to squares where a Knight check finally leaves you decisively ahead in material.

4 Here you use a couple of forks to set up an attack which wins Black's Queen or his King.

5 As long as White has a Rook on B7, a Black Rook on Q2 can only move along the rank and has no influence on the file. You can use this fact to win material.

6 There is a pin which has a very strong threat indeed; set it up – but don't execute the very final stage of the threat until you have massed your forces as effectively as possible.

7 Sometimes it is possible to release a pin with unpleasant results for the opposition; you can do this here – how?

8 Black has to check and keep on checking or White's attack will be too strong. There is an unpleasant surprise for White at the end of Black's checks – can you see it?

9 White has an obvious reply – his only chance – to Q–Q4, which looks very strong. Having found that, try to find the counter-thrust with which Black turned the tables.

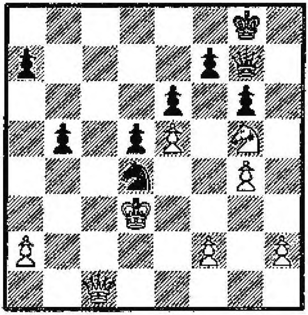
10 In essence, Black's plan here is the same as in Position 8 of this set; but there are one or two (two, in fact!) preliminary sacrifices needed to break up White's defensive position.

Set 2. Solutions

1 White won by 1.P–K6ch, QxP (*1. . . . KxP; 2.BxKt* or *1. . . . BxP; 2.P–B5* or *BxKtch*); 2.BxKtch (*2.P–B5?, QxKt*), KxB; 3.P–B5ch, BxP; 4.Kt–B4ch! (stronger than *4.KtxB* which would also win) and wins the Queen. Ideas – fork and decoy; note how White's first move draws a Black piece to the fatal square K3.

2 White won by 1.KtxB!, BxQ; 2.KtxBch, K–R1; 3.B–Kt7ch! (decoy), KxB; 4.KtxRch and 5.KtxQ leaving White a Rook and Bishop ahead. The expert sees the unprotected Rook on Black's K1, a Knight's move away from the Queen – this, combined with the access of his own Knight to KB6 reveals the combination. Decoy and fork again.

3 White won by 1.Q–Kt5! (*1.Q–Kt8ch?, K–Q2* leads nowhere), QxQ; 2.P–B8=Qch, K–B2 (*2. . . . Kt–Q1; 3.Kt–B7ch*); 3.QxKtch!, KxQ; 4.Kt–B7ch and 5.KtxQ with a winning ending. Fundamentally the same as no. 2; recognition of the forking possibilities inherent in the configuration leads to a couple of decoy sacrifices to get the Black pieces onto just the right squares. If Black refuses to capture the White Queen on



From Matulović v. Zvetkov (Varna, 1965). How does White win after 1. . . . QxP?

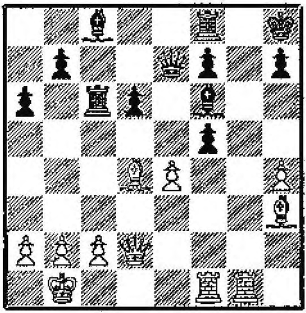
move 3, White just remains a piece ahead. Compare this with Matulović *v.* Zvetkov (Varna, 1965) in the position diagrammed on page 62, Black played 1. . . . QxP and seems to have the better of it. But White won – how? The solution is given on page 65.

4 White won by 1.P–Q5!, BxP; 2.Kt–B6ch, PxKt; 3.Kt–B5 and wins, since if the Queen moves then 4.Q–Kt3ch and 5.Q–Kt7 mate. Notice the double point of 1.P–Q5: to remove the protection of Black's KB4 and to ensure that when Kt–B6ch is played, Black must capture the Knight or lose his Bishop. Finally 3.Kt–B5 is itself a kind of fork – it attacks the Queen and the vital square Kt7. Another reminder that squares as well as pieces can be attacked with fatal effect. Here the decoy/fork ideas are combined with a break-up sacrifice leading to a mating attack. If 1. . . . P–B4 then 2.Kt–Kt6.

5 White won by 1.R(6)xRch, RxR; 2.Q–Kt5! since now (*a*) 2. . . . RxR; 3.QxQ, (*b*) 2. . . . R–K2; 3.QxQ and the Queen cannot be retaken. An example (*i*) of a cross-pin – the Black Rook is pinned by White's Rook on his K and by White's Queen on his Q; (*ii*) of a pin along the piece's own line of action. Suppose the Black piece on Q2 were a Bishop, not a Rook; then the pin is obvious because the piece cannot move at all. But being a Rook pinned by another Rook, it is free to move along their common line of action, so we are liable not to realize that it is nevertheless restricted. See Part One, I (*c*).

Here is another position showing the same thing with Bishops instead of Rooks.

From the game Zuraliev *v.* Romanov (Kalinin, 1952); White, to play, wins. The solution is given on page 65



6 White won by 1.Q–B6, Kt–B1; 2.P–R6, Kt–K2 (White threatened *3.PxKtch, RxP; 4.R–Q8ch* winning the Queen); 3.R–Q2!, Resigns. Black is helpless against White's threat of 4.KR–Q1 and 5.PxKtch, RxP; 6.R–Q8ch, Kt–Kt1; 7.RxKtch, KxR; 8.R–Q8ch, QxR; 9.QxQmate. An example of the enduring force of a pin, discussed in Part One, I (*c*).

7 1. . . . PxP was bad; White replied 2.Q–Kt4ch, Q–Q2 (*2. . . . K–Kt1; 3.BxP* because now the Rook is protected by the Queen); 3.B–K7!, Resigns. If 3. . . . QxQ; 4.RxRmate or 3. . . . KtxB; 4.RxQ. A good example of the difference between absolute and relative pins. The White Bishop is only in a relative pin – and at the critical moment, White breaks this and exploits the absolute pin on the Black Queen with decisive effect. Two famous examples of breaking relative pins in the openings are (*i*) 1.P–Q4, P–Q4; 2.P–QB4, P–K3; 3.Kt–QB3, Kt–KB3; 4.B–Kt5, QKt–Q2; 5.PxP, PxP; 6.KtxP?, KtxKt!; 7.BxQ, B–Kt5ch; 8.Q–Q2, BxQch; 9.KxB, KxB and Black has won a piece; (*ii*) 1.P–K4, P–K4; 2.Kt–KB3, P–Q3; 3.B–B4, P–KR3?; 4.Kt–B3, B–Kt5?; 5.KtxP!, BxQ? (better *5. . . . PxKt; 6.QxB* when White wins only a Pawn); 6.BxPch, K–K2; 7.Kt–Q5mate. (Compare Part One, Position 5). Blackburne was said to win many games by this manoeuvre in simultaneous displays; I don't know how he hypnotized his opponents into playing P–KR3.

8 Black played – correctly – 1. . . . P–B6ch; 2.P–Kt3, BxPch!; 3.KxB (*3.PxB, Q–K7ch* and *Q–Kt7mate*). Now, however, he played the feeble 3. . . . Q–KR8?? and lost without any difficulty. He only had to play 3. . . . Q–Kt8ch!; 4.KxP, Q–Q8ch; 5.K moves, QxQ and wins. A typical skewer combination; its ingredients are (*i*) an unprotected Queen, (*ii*) an exposed King.

9 1. . . . Q–Q4 was very good. White made the apparently winning reply 2.B–B4 (he has nothing else, since *2.RxR* is met by *2. . . . Q–R8ch; 3.K–B2, Q–R7ch; 4.K–B1, RxRch; 5.Kt–B2, QxR* winning easily) only to be met by 2. . . . RxRch; 3.QxR, RxQch; 4.KxR, B–Kt4! and it is White, not Black, who has lost his Queen. A striking example of a counter-pin – hard to see because (see no. 5 above) the pin is along the Bishop's line

of action; suppose White's King were on QB1 instead of KB1 and that Black had a Rook on KB1 instead of a Bishop on QB3 before Black's final move – 4. . . . R–QB1 would be much easier to see (and especially to foresee) than B–Kt4.

10 Black won by 1. . . . Kt–B5ch!; 2.PxKt, RxPch!; 3.KxR, Q–R7ch; 4.K–Kt4, Q–Kt7ch; 5.K–B5 (*5.K–R5, Q–R6mate*), QxKBPch and the White Queen is lost. Very fine skewer combination with forking and 'break-up' ingredients as well. Note the same ingredients as in Positions 2 and 8 – the unprotected Queen and exposed King.

Solutions to Supplementary Positions

(3) Matulović *v.* Zvetkov: after 1. . . . QxP, White won by 2. Q–B8ch, K–Kt2; 3.Q–R8ch!, KxQ; 4.KtxPch, K–Kt2; 5.KtxQ and the Black Knight has no escape.

(5) Zuraliev *v.* Romanov: White won by 1.Q–Kt5!, P–Q4; 2.Q–Kt7ch!, BxQ; 3.BxBch, K–Kt1; 4.B–B6mate.

Set 3. Overload and Tempo

'A chess problem is simply an exercise in pure mathematics' – Prof. G. H. Hardy in *A Mathematician's Apology*

The main themes in this set are those of overloading and gain of tempo. Undermining, 'desperado' pieces and discovered attack are other ideas that come in. Positions 1–3 are a little easier than the rest, but on the whole this is a fairly uniform set in difficulty.

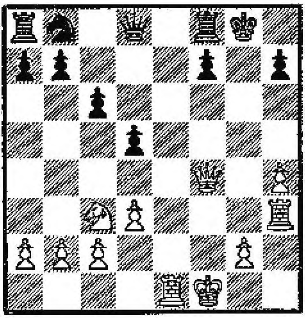
While forks, pins etc. illustrate the geometry of the chess board, overloading and gain of tempo are general logical ideas which are likely to apply whatever the moves of the individual pieces. Although the details of chess are highly specific, the underlying logic and methods of reasoning are general. Prof. Hardy is right, though he adds – again correctly – that the game itself is more than a minor branch of mathematics, because it is a struggle in which the human qualities, character, nerves and stamina are as important as the purely intellectual element.

1

(London, 1851)

White to play and win

SVEN



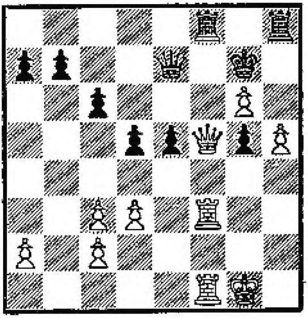
HARRWITZ

2

(Ostend, 1907)

White (to play) won elegantly and quickly. How?

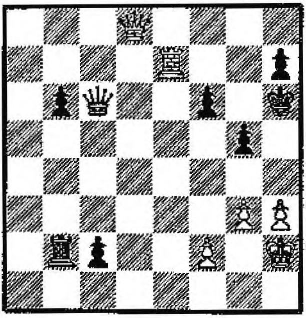
JANOWSKI



TARRASCH

3

SCHLAMER



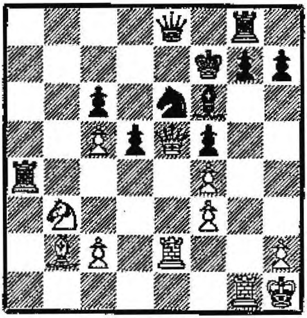
ROSENGARTEN

(Solingen, 1934)

In this critical position, White is threatening mate in three moves by Q–B8ch, followed by Q–B7ch and QxRPmate. Can Black (to play) save himself?

4

YUDOVICH



LEVENFISH

(Leningrad, 1933)

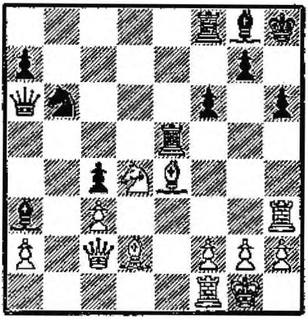
White to play. Who is winning and why?

5

(Leningrad, 1925)

White (to play) found a combination which gave him a winning advantage. What was it?

VON FREYMANN



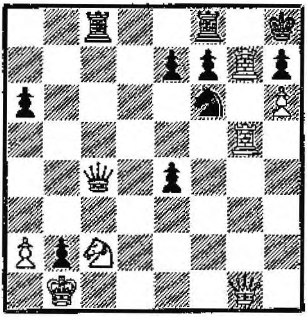
LEVENFISH

6

(West Germany, 1958)

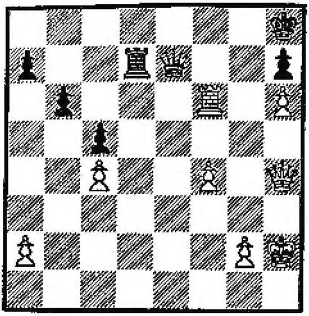
Despite being four Pawns down and threatened with mate in one move, White (to play) won this game. How?

HEISENRUTTER



HEMSOHN

WOLFERS



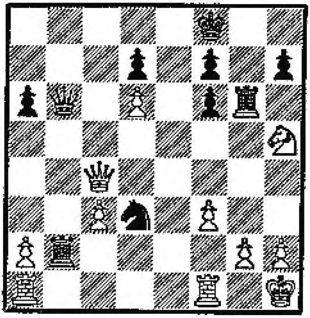
KOSHNITZKY

7

(Australia, 1971)

White, with an extra Pawn and pressure, clearly has the better game. He now finds an elegant method of finishing things off quickly. What is it?

SOUSINA



ILTCHENKO

8

(Voronezh, 1971)

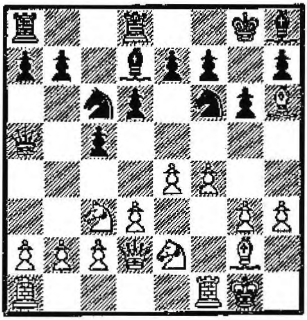
Black to play and win

9

(Correspondence, 1946)

Although all thirty-two men are still on the board and the players are barely out of the opening, White has a winning continuation. What is it?

RATTMANN



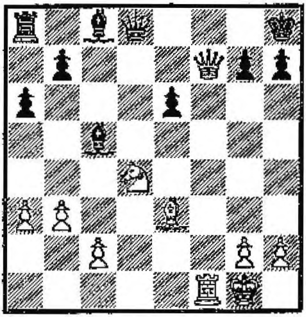
PRIVONITZ

10

(Budapest, 1961)

White (to play) found a surprising and beautiful winning move. What was it? Make sure that it does win in all lines

LENGYEL



HONFI

Set 3. Hints

1 This is an overloading problem. Play a couple of natural attacking moves and you will tie down the Black Queen and Rook to the defence of vital points – so that they are not available for other duties. This makes a surprising sacrifice possible.

2 At the right moment – and that isn't at once – try to force one of the White Pawns through to queen.

3 If only there were no Black Pawn on QB7, what could Black do? So . . .

4 A key piece in Black's defensive position is his powerful Bishop on KB3. Can you show in drastic style that its position is not as secure as it looks?

5 If you try the natural initial sacrifice for White you will find that your Bishop on K4 is in your own way. Well, get rid of it – naturally, at as good a price as possible.

6 Remove both White's Rooks from the board; now it is obvious what White plays. Put back the Rook on Kt7, but not the one on Kt5; can you see how to get rid of it without loss of time? Now restore the second Rook and think how to get *that* out of the way – always remembering that you are threatened with QxKtmate.

7 This is a back-row mate/overload combination. The Black Queen must be available to prevent R–B8mate; perhaps you can see how to give her some additional duties.

8 One would like to play 1. . . . Kt–B7ch; 2.K–Kt1, Kt–R6ch; 3.K–R1, Q–Kt8ch; 4.RxQ, Kt–B7mate – but this is defeated by 2.RxKt!, QxR; 3.Q–B8ch. Another attractive move is 1. . . . R(3)xKtP but again it is met by 2.Q–B8ch. Somehow Black must gain a tempo; if you look again at these two lines you may see what the tempo-gaining move is.

9 Suppose there was no Kt on QB3, so that the Black Queen and

KP were unprotected, how could White win at once? All you have to do, then, is to dispose of the Knight.

10 The B and Q are both needed to protect KB1; White can take advantage of this in a surprising way.

Set 3. Solutions

1 White won by 1.R–Kt3ch, K–R1; 2.Q–R6, R–Kt1; 3.R–K8!, Resigns. If 3. . . . RxR; 4.Q–Kt7mate or 3. . . . QxR; 4.Q–B6ch, R–Kt2; 5.QxRmate. A typical overload combination: the Rook must prevent Q–Kt7mate and the Queen must stop Q–B6mate, therefore neither is in fact guarding the K1 square. There is the usual difficulty in seeing R–K8 – putting the Rook on a vacant square where it can be taken; to verify this, in the position after Black's second move transfer his QR from QR1 to K1, when RxR is an obvious winner.

2 White won by 1.QxRch, RxQ; 2.RxR, QxR (*2. . . . Q–B4ch; 3.P–Q4, PxP; 4.R(1)–B7ch, K–R3; 5.R–R8mate*); 3.P–R6ch!, K–Kt1; 4.P–R7ch!, Resigns. For after 4. . . . K–Kt2; 5.RxQ the White RP queens. Here the Black King is overloaded. Note that 1.P–R6ch, KxP won't do – the timing must be right.

3 Yes, Black won by 1. . . . Q–R8ch!; 2.KxQ, P–B8=Qch; 3.K–Kt2, Q–B3ch and White cannot avoid mate, since if 4.K–R2, RxPch or 4.K–Kt1, R–Kt8ch. A typical tempo-gaining combination: (*i*) Black observes that if only he did not have a Pawn on QB7, RxPch would win at once; (*ii*) he sees that 1. . . . P–B8=Q won't do because of White's mate in three; (*iii*) he says 'If only I could queen with check'; (*iv*) he plays Q–R8ch!

4 The natural 1.QxBP is met by 1. . . . RxP but White has the fine undermining move 1.RxPch! at his disposal. After this (*a*) 1. . . . KxR; 2.QxBmate. (*b*) 1. . . . KtxR; 2.QxBmate. (*c*) 1. . . . RxR; 2.QxBch, K–Kt1; 3.RxKt, Q–Q2; 4.R–K8ch, QxR; 5.QxRmate. (*d*) 1. . . . BxR; 2.QxPch, K–K2; 3.RxKtch, K–Q1; 4.RxQch winning easily. Not easy to see in actual play; I suppose the clue is the recognition of the extreme importance of the long diagonal.

5 White won by 1.BxP, PxB (otherwise *2.B–B4 dis ch* will win comfortably); 2.RxPch, K–Kt2; 3.B–Kt7! and the threat of Q–Kt6mate wins the Queen. After 3. . . . KxR; 4.BxQ White has the winning advantage of Q and P *v.* R and B – as well as much the better position. A characteristic 'desperado' combination. White sees that if the Bishop gets out of the Queen's way he will threaten Q–Kt6mate and therefore he can safely play the Bishop anywhere. Notice the need for accurate timing. 1.BxP, PxB; 2.B–Kt7? would be a blunder because of 2. . . . QxB; 3.RxPch, B–R2! and Black wins.

6 White won by 1.R–QB5!!, QxR; 2.RxPch, KtxR; 3.Q–Kt7 mate. A classic tempo-gaining manoeuvre where White's first sacrifice not merely gets the desperado Rook out of the way with a threat but also delays Black's attack by a vital move. It is important to get the timing right. 1.RxPch?, KtxR; 2.R–QB5, R–KKt1! and Black will win.

7 White won by 1.Q–K1!, Q–Q1; 2.Q–K5, Resigns. 2. . . . K–Kt1; 3.Q–K6ch, K–R1; 4.QxR! If 1. . . . K–Kt1 then 2.R–K6 threatening 3.R–K8 wins the Queen. Another standard overload combination, depending on the recognition of the fact that the Black Queen must protect her back rank.

8 Black won by 1. . . . Q–Kt8ch!; 2. Resigns. If 2.RxQ, Kt–B7 mate or 2.KxQ, R(3)xPch; 3.K–R1, RxPch; 4.K–Kt1, R(Kt)–Kt7mate. Essentially a decoy combination, with a White piece drawn on to the fatal Kt1 square; you can also think of it as a tempo-gaining manoeuvre (there is often more than one way of looking at an idea) – Black has no time for 1. . . . R(3)xP because of 2.Q–B8ch, so he sacrifices in order to be able to play the move with check.

9 White won by 1.P–K5!, PxP; 2.BxKt, BxB; 3.Kt–Q5! and the threat of 4.KtxPmate forces Black to let his Queen go. An undermining combination; 1.Kt–Q5? would be hopeless because, his Queen and KP being guarded, Black can simply reply QxQ – so White must first remove the protecting Knight on QB3. Since 'every schoolboy knows' that with the Black Queen on QR4 and the White Queen on Q2 Black has always to watch the threat of Kt–Q5, it was an astonishing blunder to allow such a combination in correspondence play.

10 White won by 1.Kt–B6!, PxKt; 2.BxB, B–Q2; 3.B–Q4!, Resigns. He must lose a piece. Other lines are even worse, e.g. (*a*) 1. . . . BxBch; 2.K–R1, Q–Kt1 (*2. . . . PxKt; 3.Q–B8ch*); 3.QxQch, KxQ; 4.Kt–K7ch, K–R1; 5.R–B8mate; (*b*) 1. . . . PxKt; 2.BxB, P–KR3; 3.Q–Kt6!, K–Kt1! (best chance); 4.P–KR4! and the threat of R–B7 is immediately decisive. P–KR4 is needed to give an escape square against Black checks starting with Q–Q8. What makes this a difficult combination to discover is that it permits a capture with check; this is practicable because the Bishop is needed to guard KB1 against Q–B8ch – i.e. in essence this is yet another overload combination.

Set 4. Mating Attacks

'. . . thy fierce hand
Hath with the king's blood stained the king's own land.'
– Shakespeare, *Richard II*

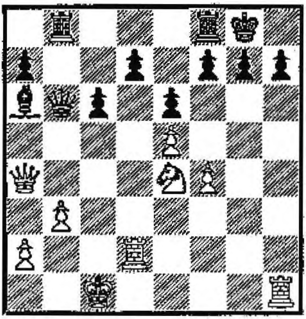
This set consists of a selection of mating attacks against the King; mainly the castled King, but two against the King in the centre. Positions 1 and 2 are the easiest, and 10 the hardest. There is not too much difference in difficulty amongst the remainder, though 7–9 are probably a little harder than 3–6. These estimates of difficulty have a large subjective element and your own order may prove to be quite different from mine.

1

(Correspondence, 1967)

White (to play) won by a standard attack in positions of this type. Can you find it?

KOHLER



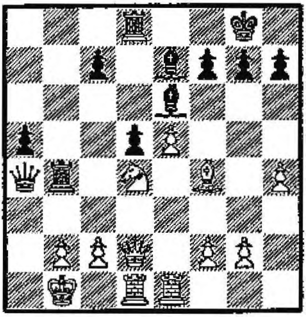
MUELLER

2

(Stockholm, 1937)

Here again Black (to play) won by a standard attack. What was it?

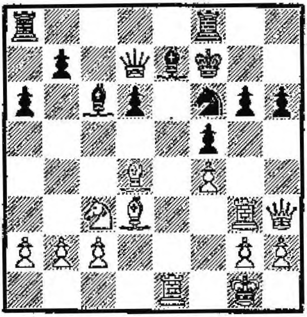
SOLER



VISTANECKIS

COTOMAN

3



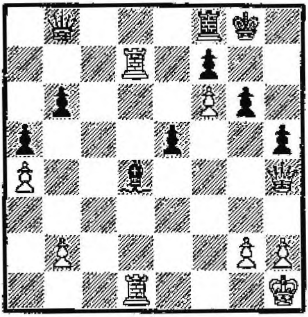
SUTA

(Correspondence, 1966)

Slightly more elaborate than the last two positions, but basically a similar type of attack. White to play and win. (There is a more convincing line than the obvious 1.QxRP winning a Pawn)

KOZLOVSKA

4



BAUMSTARK

(Women's Candidates Tournament, Ohrid, 1971)

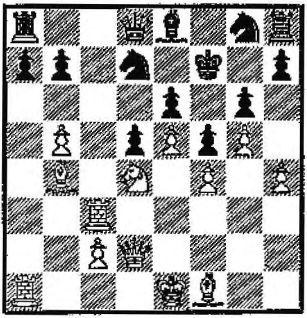
White (to play) won quickly. How?

5

(Geneva, 1957)

The first four positions in this set were all attacks on the castled King; here is one against the King in the centre. White to play and win

BUSCAGLIA



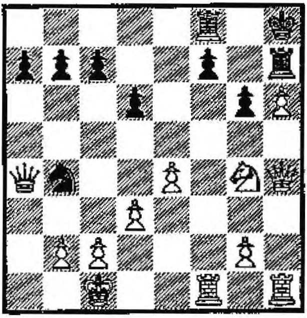
LEISER

6

(Match, 1936)

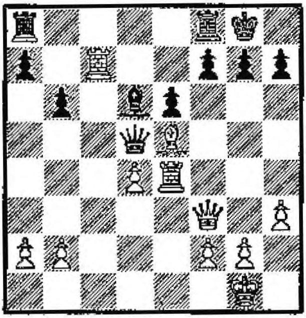
White (to play) won quickly. How?

ENDERS



HART

NIELSEN



NIMZOVICH

7

(Copenhagen, 1930)

White to play and win. A beautiful example of another standard attack on the King

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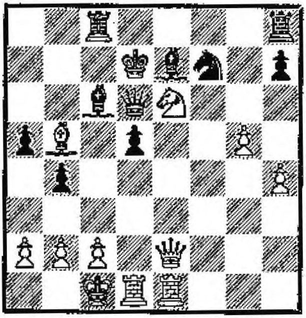
AFANASIEV



SAPELKIN

8

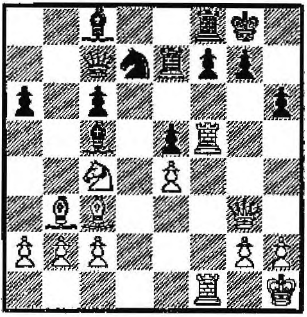
(USSR, 1971)

Here White played 1.Kt–B5ch and Black replied 1. . . . K–K1. (*i*) What would White have played against 1. . . . QxKt? (*ii*) What happened after 1. . . . K–K1?

9

(Candidates Tournament, Curaçao, 1962)

At first sight, 1.KtxP looks very good – but Black has an apparently strong counter. Is 1.KtxP good or not?



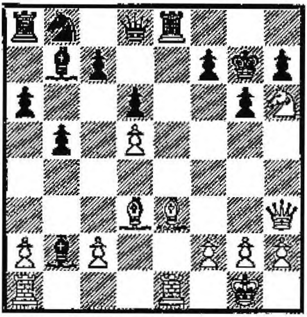
FILIP

KERES

10

(USSR, 1970)

White to play; how did he win? Find the best defence for Black



DJERABIN

BYHOVSKY

Set 4. Hints

1 Find a sacrifice (or sacrifices) which will get rid of some of the protecting Pawns in front of the King – then exploit the open files.

2 As in the previous position you must sacrifice to expose the Black King.

3 A third example of tearing up the King's defences by sacrifices – be sure you play them in the right order.

4 The key square is KKt7, so White's first move (trying to get there) and Black's (stopping her) should be fairly obvious. Then White must bring up reinforcements – and Black has some capacity for making trouble.

5 This is a corkscrew combination – with the Black King as the cork and the rest of his army as the bottle. What does White use to prise him out?

6 As Black threatens mate in one move, White's attacking moves must all be checks (and he doesn't stop to defend himself). Now it's too easy.

7 The focal point for the attack is Black's KKt2; but a tiresome feature of the position is Black's threat to exchange Bishops. Deal with that nuisance first – then attack Kt7 as violently as possible.

8 (*i*) Note that the Black Queen must continue to guard the Bishop on K2. White can exploit this in striking style.
(*ii*) The same idea is involved as in (*i*) – but Black finds an interesting counter, refuted in fine style by White.

9 The counter to 1.KtxP is fairly clear from the position of the White Queen; but even after Black has played it White's attack ought to be too strong. With this in mind, what is the most immediately vulnerable point in the Black position and how can you best exploit it?

10 White's first move is 1.KtxP and you should be able to work out a win after 1. . . . KxKt. But Black has a better defence in 1. . . . Q–B3; can you make any headway against this?

Set 4. Solutions

1 White won by 1.Kt–B6ch!, PxKt (*1. . . . K–R1?; 2.RxPmate*); 2.R–Kt2ch, K–R1; 3.RxPch, KxR; 4.Q–K4ch, P–B4; 5.R–R2ch, K–Kt2; 6.Q–Kt2mate. When, as here, the Black King has no pieces to help him one can often afford sacrifices to break up the defensive Pawn position. The slower 1.R–Kt2, Q–K6ch; 2.K–Kt2, K–R1! is much less effective for White.

2 Black wins by 1. . . . RxPch!; 2.KxR, Q–R6ch; 3.K–Kt1, R–Kt1ch; 4.Kt–Kt3, RxKtch; 5.PxR, B–B4ch since after 6.Q–Q3 (6.Q–B2 is even worse) Black plays 6. . . . QxPch; 7.K–R1, BxQ and White is a piece and two Pawns down in a hopeless position. Another typical break-up sacrifice; notice how the sacrifice of one Rook allows the other to come into play immediately. Of course sacrifices of this kind don't always work – but they are always worth considering. Having seen that by a sacrifice you can expose the enemy King to your pieces you must then analyse subsequent possibilities and see whether a mating configuration exists.

3 White won by 1.RxP!, KxR; 2.RxB!, QxR; 3.QxBPch and now if 3. . . . K–Kt2; 4.Q–R7mate, or 3. . . . K–B2; 4.Q-Kt6ch, K–K3; 5.B–B5mate. If Black declines the second Rook and plays 2. . . . Q–B1 then 3.Q–Kt3ch wins at once. Notice the overloading of the Black Queen, allowing White to make the decoy sacrifice RxB. Notice also the importance of the order of the moves. 1.RxBch?, QxR; 2.RxP is met by 2. . . . Q–K8ch!; 3.B–B1, KxR and Black wins.

4 White won by 1.Q–Kt5, K–R2 (otherwise *2.Q–R6*); 2.R–Q3, Q–B1; 3.R–KR3!, B–K6! (a good try); 4.RxPch!, Resigns. If 4. . . . PxR; 5.Q–Kt7mate or 4. . . . K–Kt1; 5.QxPch!, PxQ; 6.R–Kt7mate. Not 4.QxB?, QxR and still less 4.RxB??, Q–B8ch. Although unsuccessful, Black's 3. . . . B–K6! is an

interesting example of an attempt to turn the tables by a sacrifice to gain a tempo; it would have succeeded had it not been for the rather unexpected irruption of the Rook on Q7 into the attack.

5 White won by 1.KtxKP!, KxKt; 2.QxPch!, KxQ; 3.R–Q1ch, K–K5; 4.R–B4ch, K–B6; 5.R–Q3ch, K–Kt5; 6.B–K2ch, KxP; 7.R(4)–B3 and 8.R–R3mate. 7.K–B1 also wins at once; 7. . . . Q–Kt3; 8.B–K1ch, Q–B7ch; 9.BxQmate. A good example of a corkscrew attack with the King drawn out like a cork from a bottle. If Black declines the offer by 1. . . . Q–Kt3 then 2.Kt–B7, R–Q1; 3.QxPch, K–Kt2; 4.KtxBch, RxKt; 5.QxKtch winning easily.

6 White won by 1.Q–B6ch, K–Kt1; 2.Q–Kt7ch!, RxQ; 3.Kt–B6ch, K–R1; 4.PxRch, KxP; 5.R–R7mate. Exploitation of Black's weakness on the dark squares plus an ingenious tempo-gaining sacrifice. Notice the R and Kt mate configuration – compare Part One, Diagram 24(*i*). The commonest R/Kt mating set-up is with White Kt on KB6, R on KR7 (as here) but the Black King on KR1. This is most likely to arise with White's Rook on the seventh rank and Black's K on KR1; White plays Kt–B6 followed by R–R7mate. Another formation – the one in the text rotated through a right angle – is White Kt on KB6, R on KKt8; Black K on KKt2, Ps on KB2, KKt3.

7 White won by 1.R–Q7, QR–Q1 (*1. . . . KR–Q1?; 2.QxPch*); 2.RxB!, RxR; 3.Q–B6! Resigns. 3. . . . PxQ; 4.R–Kt4ch, K–R1; 5.BxPmate, so Black must play 3. . . . QxB; 4.QxQ and White wins easily. The finish is not only very striking, but necessary; 3.Q–Kt3? and 3.R–Kt4? can be met by 3. . . . P–B3! A beautifully integrated combination; first White removes the piece (the Black Bishop) which challenges his hold on the dark squares; then he exploits this hold in the most dramatic – and the only effective – way. Part One, Diagram 26 contains the essence of this position.

8 (*i*) After 1.Kt–B5ch, QxKt White wins by 2.RxPch!, K–B2! (*2. . . . QxR?; 3.QxBmate*); 3.RxQ, BxR; 4.BxB, KxB; 5.Q–B3ch and 6.QxKt with a winning material advantage. It is interesting to see how many basic combinative ideas are

involved in 2.RxPch. First there is a *pin*, which prevents BxR; second, the Black Queen is *overloaded* in trying to protect the KB and QP; third, because of a pin and overload the White Rook can *fork* King and Queen safely. The other point to notice (which often occurs in sacrificial attack) is that you must not stop the analysis after 3.RxQ, BxR; at this stage Black has R, B and Kt *v.* Q and 3 Ps and it is only the fact that White can pick up the Knight that is decisive.

(*ii*) After 1. . . . K–K1 White won by 2.RxP!, BxB!; 3.QxB(5)ch, Q–B3; 4.R–Q7!, QxQ (what else?) and now it is mate in five more moves by 5.R(1)xBch, K–B1; 6.RxKtch, K–Kt1 (*6. . . . K–K1; 7.R(Q7)–K7ch, K–Q1; 8.Kt–K6mate*); 7.R–Kt7ch, K–B1; 8.Kt–K6ch, K–K1; 9.R–K7mate. Fine finish; White could (unfortunately!) win less elegantly and more slowly by 4.QxQch, RxQ; 5.R–Q7, RxKt; 6.R(1)xBch, K–B1; 7.RxKtch with an easily won end-game. Doubled Rooks on the seventh rank are usually deadly.

9 Yes, 1.KtxP is a winning move. The game continued 1. . . . B–Q3 (*1. . . . Kt–B3?; 2.RxKt* and *1. . . . KtxKt; 2.BxKt, RxB; 3.RxP!*); 2.RxP, R(B1)xR; 3.RxR, RxR; 4.BxRch, Resigns. (*a*) 4. . . . K–R1; 5.Kt–Kt6ch, K–R2; 6.Kt–B8ch!, BxKt (otherwise *7.QxPmate*); 7.QxQ. (*b*) 4. . . . K–R2; 5.Q–Kt6ch, K–R1; 6.KtxKt threatening QxKtP(or RP)mate and winning easily. (*c*) 4. . . . K–B1; 5.KtxKtch, KxB (*5. . . . B* or *QxKt; 6.QxPch, K–K2; 7.B–B6mate*); 6.QxPch, K–K1 (*6. . . K–K3; 7.Kt–B8ch, BxKt; 8.QxQ*); 7.Kt–B6ch, K–Q1; 8.Q–Kt8ch, K–K2; 9.Q–K8mate. Neither Keres nor Filip can have thought for a moment that the pinning defence would be strong enough to hold White off – such a position, with every White piece except the King bearing down on the Black King can hardly ever be satisfactorily defended.

10 White won by 1.KtxP!, Q–B3!; 2.Q–R6ch!, K–Kt1 (*2. . . . KxKt; 3.QxRPch, Q–Kt2; 4.BxPch, K–B3; 5.B–Kt5ch!, KxB; 6.Q–R5ch* and *7.Q–B5mate*); 3.B–Q4!, RxRch; 4.RxR, Resigns. The threat is 5.R–K8ch, KxKt; 6.Q–B8mate; both 4. . . . QxKt; 5.R–K8ch!, QxR; 6.Q–Kt7mate and 4. . . . KxKt; 5.QxPch, K–B1; 6.BxQ, BxB; 7.BxKKtP are equally useless defences. If 1. . . . KxKt then 2.QxPch,

B–Kt2; 3.BxPch, K–B1 (*3. . . . K–B3; 4.B–Kt5ch*); 4.B–R6 is very easy for White. Finally 1. . . . RxB (with the merit of removing one of the most dangerous attacking pieces); 2.RxR (there are other winning lines), KxKt; 3.QxPch and if 3. . . . B–Kt2; 4.R–B3ch or 3. . . . K–B1; 4.BxP. A fine combination to which the key is the splendid move B–Q4. Because the Black Queen is fairly obviously overworked it would not be hard to see this move if there were no Black Bishop on QKt7; but its presence makes it difficult to imagine that there can be any gain in playing onto such a diagonal. The main general point about the position is that it is a case where you have to examine carefully what happens if a sacrifice is declined; White's danger (as he already had a Rook *en prise*) is that he may be left with two pieces in the air.

Set 5. The End-game

'The Pawn is the soul of chess' – Philidor

It is hard to define where the middle-game ends and the end-game begins, but there are two features which, though not unknown in the middle-game, are characteristic of the ending. The first is the struggle to queen a Pawn; the vast majority of end-games have this as their ultimate objective. The other is that the King is an active, not a passive piece; with a reduced opposing force, it is not usually – though there are exceptions – in danger of getting mated and can therefore work for its living. Its power in the ending is about equal to that of a minor piece.

The positions in this section all hinge on the attempt by one or both players to queen a Pawn. The first four positions are studies, not from actual play; on the whole, with very reduced forces one can bring out a point more elegantly and clearly through a composed study than through a game position. Positions 1 and 2 form a pair and I suggest that you tackle the second immediately after the first. Despite the very reduced material, this set of studies and game positions is not too easy. I rate 1, 2, 5, 6 and 7 as the easier positions and 3, 4, 8, 9 and 10 as the more difficult.

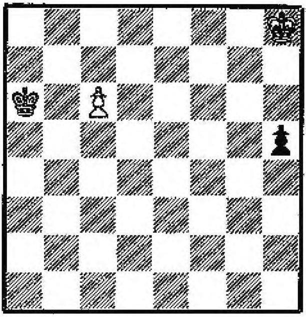
Don't make the mistake that so many players do of regarding the end-game as dull. The positions in this set are well up to par in interest and difficulty – don't skip them.

1

STUDY BY RICHARD RÉTI

(Kagan's *Neueste Nachrichten*, 1921)

Unbelievably, White (to play) can draw this ending. How?

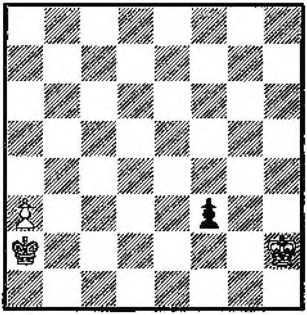


2

STUDY BY HENRI RINCK

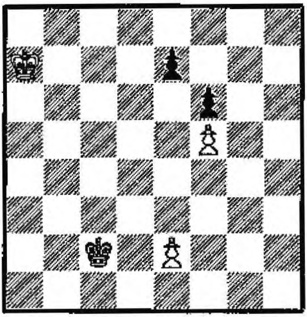
(*Schweizerische Schachzeitung*, 1922)

A rejoinder to Réti's study by the famous composer Rinck. Now White (to play) wins. How, and why is the result different from that of Réti's study?



STUDY BY O. DURAS

3

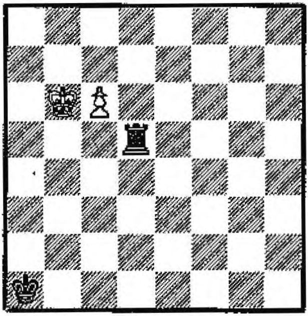


(*Ceskoslovensky Sach*, 1927)

This beautiful study illustrates a point of the greatest significance in the end-game, especially in King and Pawn endings – the importance of exact timing. White to play and win

THE SAAVEDRA STUDY

4



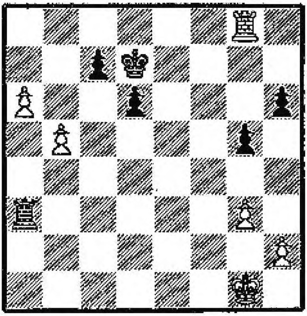
There is a curious story behind this position. A position like it occurred in a game Fenton *v.* Potter, 1875, and was agreed drawn; Zukertort however pointed out how (with Black's King on his KR6) White can win. G. E. Barbier in his *Glasgow Weekly Citizen* column gave the diagrammed position, saying that with Black's King on QR8 (as shown) there is a neat draw. A reader, F. Saavedra, gained chess immortality by showing that, after all, White wins! Can you disentangle it? (You may assume that the ending with Q *v.* R is a win for the Q)

5

(Correspondence, 1958)

White to play and win. The position shows a tactical idea which frequently occurs in Rook and Pawn endings

PETRI



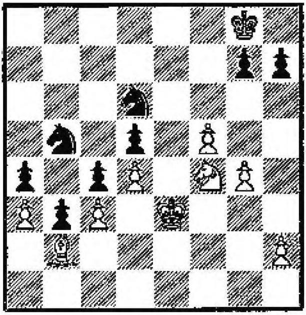
BUCHERS

6

(Zürich, 1953)

Black to play and win. This is the final stage of a game in the 1953 Candidates Tournament to pick the challenger for Botvinnik's title. (Smyslov won the tournament and held Botvinnik to 12-all in the 1954 World Championship match)

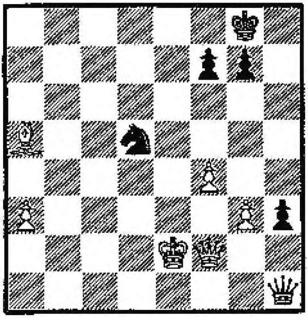
AVERBACH



EUWE

7

TAL



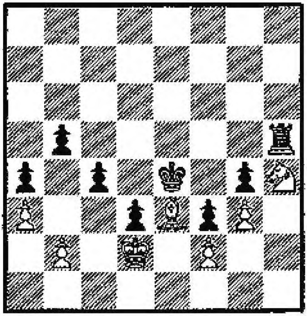
MEDINA

(Palma de Mallorca, 1967)

Black is threatening 1. . . . P–R7 followed by Q–K5ch and then P–R8=Q. White (to move) therefore played 1.Q–B3. What happened now?

8

NIMZOVICH



LUND

(Oslo, 1921)

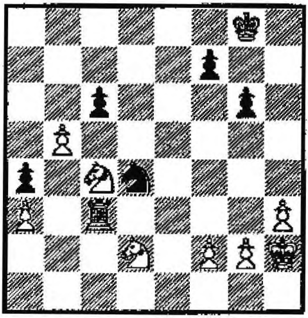
Black (to play) found a fine winning line which ultimately forced a Pawn through to queen. What was it?

9

(USSR, 1968)

White to play and win

BAZONYIN



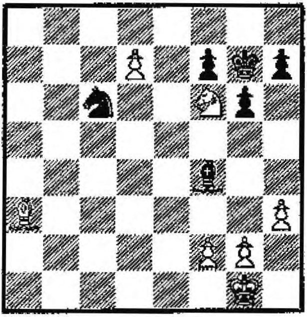
TCHERNYENKO

10

(Siegen, 1970)

Here White (to play) is clearly going to win in the end. But he succeeded in winning quite quickly by using his advanced Pawn's queening threats to get Black into more immediate trouble. How did he do this?

GHITESCU



CSOM

Set 5. Hints

1 Clearly the White King cannot catch up with Black's Pawn in a straight race. The only way to gain the necessary time to do so is to combine chasing the Black Pawn with threats to queen your own. If in this way you can force Black to make two King moves, this will gain you enough time to catch the Black Pawn.

2 Two points to bear in mind: (*i*) in certain configurations even if both players successfully queen Pawns the game is not a draw – there can be a devastating first move after queening; (*ii*) the White King is on R2, whereas in Position 1 the Black King was on R3; what extra possibility does this give White, and can he make use of it? There are two main variations in the solution; point (*i*) gets White home in one of them, point (*ii*) in the other.

3 First you should decide which of the White Pawns Black should try to capture – this will indicate his best line of defence. When you have determined this, put the two Kings in what you think are their best attainable positions; when you do this you will find that the vital question is 'who has the move'. Then you must see how to manage matters so that White arrives there with the right player (from his viewpoint) to move.

4 White must promote his Pawn to win; Black will try to stop him by doing one of three things – (*i*) pinning the Pawn on the King, (*ii*) getting behind the Pawn, or (*iii*) continually checking the White King. (*i*) and (*ii*) make it hard for White to avoid (*iii*); there is however a critical position in which White can get out of check. After he has done this Black has an unexpected and ingenious resource, allowing White to queen his Pawn and drawing if he does. What is this resource – and how does White, equally ingeniously, undermine it?

5 If White could play P–R7 he would win, if only Black could not reply . . . RxP. Is there a way of making . . . RxP unplayable after P–R7 – without White's getting tied up in defending the Pawn?

6 If you are going to break through here, you will have to make a sacrifice; it isn't hard to see which of those possible is the right one. When you find it, there is still a little care needed in following it up correctly.

7 You should be able to find a way of forcing the RP through to queen; it is Black's second move that is the key – how are you going to keep the White King from getting back to the rescue?

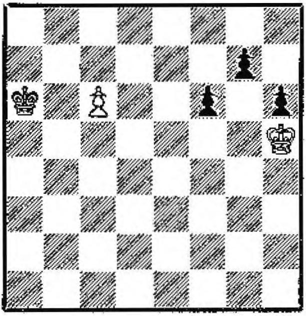
8 Here several sacrifices are needed to break through and it is not easy to give a useful hint. Either the White King or his KBP must remain to guard the Bishop, so they can't both be effective elsewhere. You must think of a combination which – in the end – deflects one of them and thus leaves the other overloaded.

9 You must force the QKtP through; this means stopping the Black Knight from getting back to the defence and (later) cutting off the Black Rook.

10 The start here is 1.B–K7, B–Kt4 (why not *1. . . . KtxB?* or *1. . . . B–B2?*); now White can get the Black King into serious trouble unless Black chooses to lose first his Bishop and then his Knight.

Set 5. Solutions

1 White draws by 1.K–Kt7, P–R5; 2.K–B6, K–Kt3 (if *2. . . . P–R6* then *3.K–K6, P–R7; 4.P–B7, K–Kt2; 5.K–Q7,* drawing); 3.K–K5!, P–R6 (otherwise *4.K–B4* catches the RP); 4.K–Q6, P–R7; 5.P–B7 and draws. Extraordinary turn of speed by the White King. If this ending has interested you, look at this position (also a study by Réti), drawn in much the same way.



White, to play, draws. The solution is given on page 105

2 White wins as follows: 1.P–R4, K–Kt6; 2.P–R5, K–B5; 3.P–R6, K–Q6; 4.P–R7, P–B7; 5.P–R8 = Q, P–B8 = Q; 6.Q–R6ch and 7.QxQ. If 2. . . . K–B6 then not 3.P–R6?, K–Q7! and Black draws but 3.K–Kt1!, K–Q5; 4.P–R6, K–K6; 5.K–B1 and wins. The vital difference is that the White King is on R2 not R3 initially. As the skewer at the end illustrates, middle-game tactical ideas occur in the ending as well.

3 First let us look at some wrong ways of playing. (*a*) 1.K–Kt7, K–Q7; 2.K–B7, KxP; 3.K–Q7, K–B6; 4.KxP, K–B5; 5.KxP and White wins easily. Here both players have played badly; so let us improve Black's play, since he lost. (*b*) 1.K–Kt7, K–Q7; 2.K–B7, K–K6!; 3.K–Q7, K–B5; 4.KxP, KxP;

Drawn. So (*c*) 1.K–Kt6!, K–Q7; 2.K–B5, K–K6; 3.K–Q5, K–B5; 4.K–K6, K–K5 (*4. . . . K–Kt5; 5.P–K4*); 5.P–K3! and wins – Black must move with fatal results. But maybe Black can do better? Yes. (*d*) 1.K–Kt6!, K–B6!; 2.K–B5, K–Q7; 3.K–Q5, K–K6; 4.K–K6, K–B5; 5.P–K3ch, K–K5. Now it is White's move – not Black's as in (*c*) – and he must play 6.KxP, KxBP; Drawn. Black's subtle manoeuvre K–B6–Q7 gained him a tempo. So it's drawn? No – White too can gain a tempo and we get the correct play (*e*) 1.K–Kt6!, K–B6!; 2.K–B5, K–Q7; 3.K–B6!, K–K6; 4.K–Q5, K–B5; 5.K–K6, K–K5; 6.P–K3! and wins. In the final situation here, when the Kings are opposite each other with one square between them and Black has to move away, White is said to have 'gained the opposition'; gaining the opposition is a central element in K and P endings and the manoeuvres in this study to gain (or lose) tempi are characteristic of these endings.

The endings of Positions 1–3, involving nothing but Kings and one or two Pawns each, are extraordinary examples of the richness of chess.

4 White wins by 1.P–B7, R–Q3ch; 2.K–Kt5 (not *2.K–Kt7?, R–Q2!;* Drawn nor *2.K–B5, R–Q8!;* Drawn), R–Q4ch; 3.K–Kt4, R–Q5ch; 4.K–Kt3, R–Q6ch; 5.K–B2! Fairly straightforward after all? No: 5. . . . R–Q5! Now 6.P–B8 = Q, R–B5ch!; 7.QxR is stalemate or 6.K–B3, R–Q8; 7.K–B2, R–Q5 and Black draws by repetition of position. So Black has snatched a draw? Not quite – 6.P–B8 = R!!, R–QR5 (otherwise White mates by *R–R8*); 7.K–Kt3! and the threat of 8.R–B1mate wins the Black Rook. If you solved this never having seen it before, take up chess seriously!

5 White wins by 1.P–Kt6!, PxP (otherwise *2.P–Kt7* wins easily); 2.P–R7!, RxP (otherwise *3.P–R8 = Q*); 3.R–Kt7ch and wins the Rook. Checking on the seventh rank as a mechanism for getting an advanced Pawn through to queen is an important tactical element in R and P endings. Suppose for example White has R on QR8, P on QR7; Black has R on QR8, K on KKt2 and no Pawns on the second rank. Then Black must keep his King on KR2 or KKt2. The moment it leaves the second rank White checks on the file and then queens (e.g.

1. . . . K–B3??; 2.R–B8ch and *3.P–R8 = Q*); as soon as it moves across to KB2 White plays R–KR8 and picks up the enemy Rook (*1. . . . K–B2??; 2.R–KR8!; RxP; 3.R–R7ch* and *4.RxR*).

6 Black won by 1. . . . KtxRP!; 2.BxKt, Kt–Kt4; 3.B–B1, KtxBP; 4.Kt–K2, Kt–Kt8; 5.Resigns. Black threatens 5. . . . P–R6; 6.BxP, KtxB; 7.Kt–B3, P–Kt7 and there is no defence. 4. . . . KtxKt; 5.KxKt, P–B6 wins almost equally easily, e.g. 6.K–Q3, P–Kt7; 7.BxP, PxB; 8.K–B2, P–R6. A straightforward combination but notice how Black squeezes the most out of it; for example, it would be wrong to play 3. . . . P–R6; 4.K–Q2, P–Kt7; 5.BxP, PxB; 6.K–B2. Note also that 1. . . . KtxQBP?; 2.BxKt, Kt–Kt4; 3.KtxP! is inferior. End-game combinations are often like this – the idea is fairly clear but exact calculation is needed and, because of the reduced force, long-range calculation is not difficult.

7 After 1.Q–B3 Black played 1. . . . QxQch and White resigned. Why? Because of 2.KxQ, Kt–K6! and White cannot stop the RP queening. Cutting off the King from an advanced Pawn is another common end-game idea, though rarely seen in as elegant a form as this.

8 Black won by 1. . . . P–Kt5!; 2.PxP, RxKt!; 3.PxR, P–Kt6!; 4.PxP, P–B6ch!; 5.PxP, P–R6 and White resigns. White must play 2.PxP, Black's threat being 2. . . . P–B6ch; 3.PxP, PxRP; 4.K–B1, R–QKt4 cutting off the King, and then 5. . . . P–R7. After 2.PxP the play is clearly forced. This brilliant finish combines two ideas – (*i*) that of queening a Pawn and (*ii*) that White's forces are overloaded, though in a hidden way. It is worth following up (*ii*) to see the mechanics of the combination. Either the KBP or the K is needed to protect the Bishop; therefore both of them cannot fully attend to duties elsewhere – what are these duties? This question, directed towards the KBP, at once leads to the idea of RxKt; PxR, P–Kt6 since it is clear that the White KtP will then be forced to play PxP and abandon the Bishop. Since, then, the KBP cannot be relied on to protect the Bishop, this duty will devolve on the White King, which cannot therefore carry out any other function without disaster. But if the White King is fully

occupied in this way, then Black can clearly break through with his three Pawns to two on the Queen's side by playing P–Kt5 followed by P–B6. This gives us our two ideas – RxKt and P–Kt5; all that remains is timing. 1. . . . RxKt; 2.PxR, P–Kt5; 3.P–R5! gives White counter-chances so we play the Pawn sacrifice first – and the rest follows.

I don't suppose for one moment that Nimzovich argued it out to himself on formal grounds like this – he 'saw' it; but subconsciously this type of reasoning probably went on in his mind. However this may be, for lesser mortals it is worth seeing how a piece of magic like this is deducible step by step from the logic of the position.

9 White won by 1.P–Kt6, P–B4; 2.Kt–R5! (*2.P–Kt7, Kt–B3*), R–B7; 3.P–Kt7, R–Kt7; 4.Kt(Q2)–Kt3!, Resigns. After 4. . . . RxKt; 5.KtxR, Kt–B3; 6.KtxP, Kt–Kt1; 7.KtxP White wins very easily; or 4. . . . PxKt; 5.P–Kt8=Qch, K–Kt2; 6.Q–K5ch or 5. . . . K–R2; 6.Q–KB4 winning.

10 White won by 1.B–K7!, B–Kt4! (*1. . . . B–B2?; 2.Kt–K8ch* or *1. . . . KtxB??; 2.Kt–K8ch* and *3.P–Q8=Q*); 2.Kt–K8ch, K–R3; 3.B–B8ch, K–R4; 4.Kt–Kt7ch, K–R5 (*4. . . . K–R3; 5.Kt–B5 double ch, K–R4; 6.P–Kt4mate*); 5.K–R2!, B–Q1 (*5. . . . B–B5ch; 6.P–Kt3ch, BxPch; 7.PxBch, K–Kt4; 8.B–K7ch!, K–R3; 9.Kt–K8* saves mate but costs Black both his pieces – I would rather be mated!); 6.P–B4!, Resigns. 7.P–Kt3 is mate. The stages by which such a combination can be discovered are (*i*) the idea of B–K7 (not hard to see), (*ii*) the attempt to exploit the unprotected position of the B on KKt4, and (*iii*) the recognition that on R3 the cramped Black King is in danger. It's never too late to attack.

Solution to Supplementary Position

(1) White draws by 1.K–Kt6 and now (*a*) 1. . . . K–Kt3; 2.KxP, P–R4 (*2. . . . P–B4; 3.K–B6, P–B5; 4.K–K5*); 3.KxP, P–R5; 4.K–K5, (*b*) 1. . . . P–R4; 2.KxKtP, P–R5; 3.KxP, K–Kt3; 4.K–K5, or (*c*) 1. . . . P–B4; 2.KxKtP, P–B5; 3.K–B6, P–B6; 4.K–K6 or K7.

Set 6. Catastrophes

'Man is but an ass' – Bottom in *A Midsummer Night's Dream*

We all enjoy the discomfiture of the expert – a slightly more sophisticated form of our pleasure when the self-important slip on banana skins. This section shows that in chess it happens to the greatest – and there are some examples excluded because they are too crude and obvious. What can be the explanation for the famous blunder made a few years ago by Petrosian against Bronstein? Petrosian was then approaching the height of his powers and had not lost a game for two years; he had reduced Bronstein to such a state of impotence that he was only able to move a Knight backwards and forwards; and Petrosian was not short of time. He chose this moment to put his Queen where Bronstein could remove it for nothing and had to resign immediately. My own explanation of this extraordinary blunder is that Bronstein was so completely helpless that Petrosian unconsciously got the fixed idea that under no circumstances could his opponent do anything, and thought entirely of his own threats.

This was a remarkable psychological blunder, inexplicable on technical grounds; others of a similar kind occurred in the Fischer/Spassky World Championship match, probably because of the abnormal strain on both players. The positions in this set are different – they show failures in analytic power by the masters of a kind one must expect sometimes. In trying to assess these errors one must always bear two points in mind – the number of occasions on which the masters don't make mistakes, and the nervous strain of a long hard game. Sometimes, too, one is overcome by the occasion; I shall never forget how, playing in the 1958 Olympiad at Munich against the East German top board Uhlmann, with about six ways to win I managed to find a losing move – through being too anxious to run no conceivable risk and through having too many good alternatives. Any strong player who reads this section will, I am sure, have my reactions – to seize the nearest piece of wood and say 'There but for the grace of God . . .'

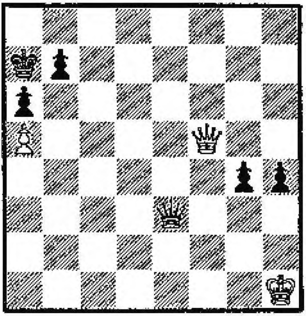
1

(US Championship, 1942)

(*i*) Black has just played P–Kt5. What was the idea of this move?

(*ii*) What did White reply and with what result?

RESHEVSKY



PILNICK

2

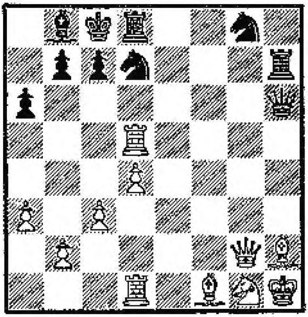
(Hamburg, 1844)

Here Black played 1. . . . P–B3, threatening both 2. . . . PxR and 2. . . . QxBch; 3.QxQ, RxQmate.

(*i*) Can White defend himself against the double threat?

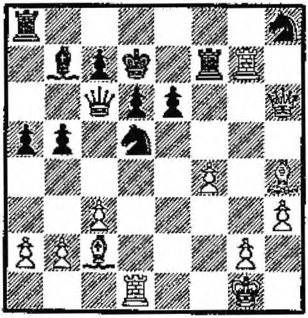
(*ii*) Can you suggest a strong alternative to Black's 1. . . . P–B3?

POPERT



HORWITZ

SIVIERI



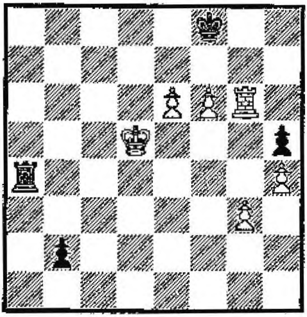
MUSOLINO

3

(Catanzaro, 1970)

White has given up a piece for a strong attack. Here he played 1.P-B5 and ultimately lost. What should he have played instead, to win?

MLIMARIĆ



PREDAG

4

(Sisak, 1970)

In this critical position, Black played 1. . . . P-Kt8=Q.
(*i*) What happened now?
(*ii*) Was there a better first move for Black?

5

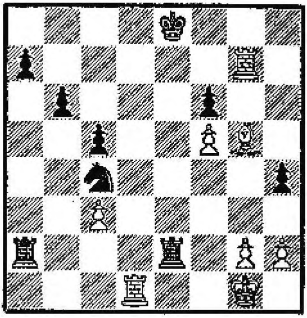
(Palma de Mallorca, 1970)

In this game from the 1970 Interzonal Tournament between two of the qualifiers for the 1971 Candidates matches, Taimanov (White, to move) rejected the natural 1.BxBP and played instead 1.B–R6. The game was ultimately drawn.

(*i*) Why did he reject 1.BxBP?

(*ii*) Was he right to do so?

HÜBNER



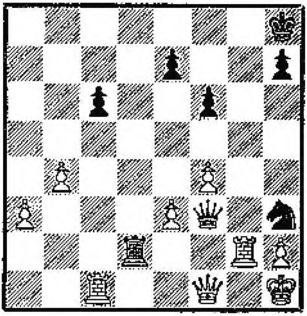
TAIMANOV

6

(Gröningen, 1946)

Here Black gave perpetual check by 1. . . . Kt–B7ch; 2.K–Kt1, Kt–R6ch etc. How could he have done better? By an extraordinary coincidence, this position is identical, down to the position of every Pawn, but with colours reversed, to that of the game Tchigorin *v.* Rubinstein (Lodz, 1906). Tchigorin found the win that Smyslov missed forty years later

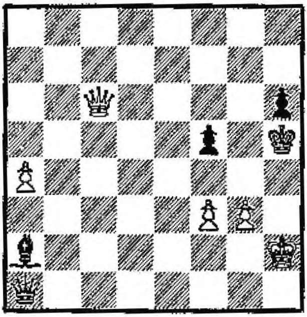
SMYSLOV



LUNDIN

CAPABLANCA

7



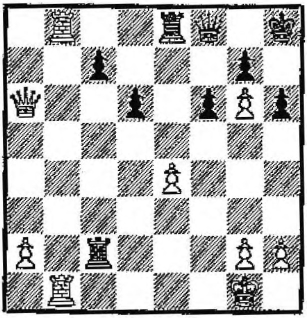
MARSHALL

(New York, 1909)

In this and the next position we see Capablanca in luck. This position is from the match in which, at the age of twenty-one, he caused a major sensation by crushing the US Champion Frank Marshall by 8–1. In the diagrammed position, Marshall played 1.Q–Kt5 and lost. What should he have done – to win?

THOMAS

8



CAPABLANCA

(Hastings, 1919)

The game between Capablanca and Sir George Thomas at the Hastings Victory Congress finished as follows – 1.Q–R8?, Resigns??

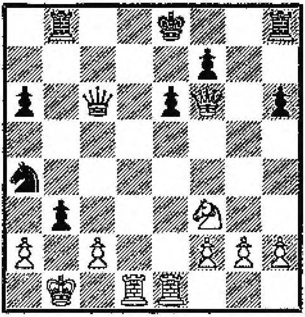
(*i*) Why was Black wrong to resign?

(*ii*) What should White have played instead of 1.Q–R8? He has a line which would have justified an early resignation by Black

9

(Bled, 1931)

ALEKHINE



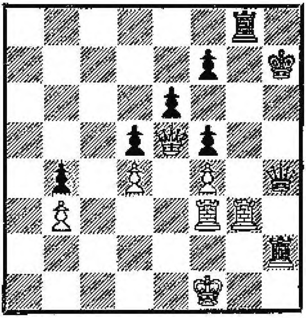
ASZTALOS

Alekhine was at the height of his powers in the 1931 Bled tournament which he won without losing a game. But here he was on the ropes. Asztalos (White, to play) rejected 1.QxRch because of the line 1. . . . K–K2; 2.QxR, QxPch; 3.K–R1, QxPmate. Instead, he played 1.RPxP and Alekhine escaped with a lucky draw. How could Asztalos have won quickly and elegantly from the diagrammed position?

10

(USSR, 1967)

GELLER



TAIMANOV

Here White, two Pawns down and under severe pressure, played 1.Q–K3? and Black, who replied 1. . . . R–QR1 with the deadly threat of R–R8ch, won the game. What should White have played instead of 1.Q–K3 and how could he have saved the game?

Set 6. Hints

1 (*i*) What is the Pawn ending going to be like if Black can reach it?

(*ii*) White can draw this game quickly. What are the possible ways of drawing in chess?

2 (*i*) Remove the White Rook on Q5 and the Black Queen from the board. Now White can play a well-known combination. How can you make this work in the actual position?

(*ii*) The idea behind P–QB3 was good – but the order of moves was wrong.

3 The winning line is extremely drastic – indeed as drastic (and as striking) as possible. What move lives up to this description?

4 (*i*) Once White stops checking he is finished. So?

(*ii*) Black only has to produce a trifling alteration in the position before queening . . . so?

5 (*i*) What is the strongest weapon in the Knight's tactical armoury? Use it.

(*ii*) Sometimes at the end of a combination there is a counter which destroys it. So it is here – and we see one of the Knight's weaknesses.

6 Can you take advantage of the fact that the White Queen is tied to the defence of the pinned Rook? Of course you must not allow your own Queen to be removed.

7 In a few moves White can win Black's Queen – or his King.

8 (*i*) 1. . . . R–B8ch would be fine if White were obliging enough to play RxR – but alas he won't allow his Rook to be deflected and would play 2.K–B2! Is there any other idea of a similar kind that works better?

(*ii*) Exploit the fact that Black must keep one piece on his back row to avoid mate.

9 Maybe White rejected 1.QxRch a little hastily . . . can you make it work after all?

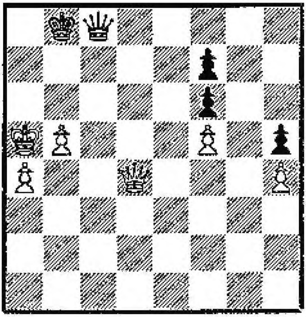
10 What possibility is suggested by the fact that none of the White Pawns can move?

Set 6. Solutions

1 (*i*) The idea of 1. . . . P–Kt5 was that after 2.QxP, Q–K8ch; 3.K–Kt2, Q–Kt6ch!; 4.QxQ, PxQ Black would easily win the Pawn ending – as indeed he would, e.g. 5.KxP, K–Kt1; 6.K–B4, K–B2; 7.K–K4, K–B3; 8.K–Q4, K–Kt4; 9.K–B3, KxP and wins. However, engaged in calculating this, Black forgot –

(*ii*) 2.Q–B2!, to which Black can only reply 2. . . . QxQ stalemate.

A very similar case occurred in Tchigorin *v.* Schlechter (Ostend, 1905). In the diagrammed position Black played 1. . . . Q–B2ch and White replied 2.Q–Kt6ch (*2.P–Kt6* wins comfortably) to exchange Queens and settle matters at once. However . . . the answer was 2. . . . K–R1! and now 3.QxQ is stalemate and the only other possibility, 3.K–R6, is met by 3. . . . Q–B1ch; 4.K–R5, Q–B2! repeating the position.



2 (*i*) White did more than defend himself. He played 2.R–KR5!, QxR (2. . . . *Q–Kt2* allows the same combination); 3.QxPch!, PxQ; 4.BxPmate – the well-known two Bishop mate.

(*ii*) Black could have won easily by 1. . . . QxBch!; 2.QxQ, RxQch; 3.KxR, P–B3ch. If White now moves the King, 4. . . . PxR leaves Black a piece up and if 4.R–K5 then 4. . . . KtxR and the Kt may not be recaptured by 5.PxKt because of 5. . . . RxR.

Black had the right idea but played his moves in the wrong order – a very common error.

3 White missed a brilliancy by 1.QxPch!, KxQ; 2.R–K1ch, K–Q2; 3.B–B5mate. A longer resistance can be offered by 2. . . . Kt–K6; 3.RxKtch, Q–K5 (*3. . . . K–Q4; 4.R–Kt5ch, K–B5; 5.B–Kt3mate*); 4.BxQ but as White has recovered his piece and remains with three passed Pawns he wins easily.

4 (*i*) After 1. . . . P–Kt8 = Q? the game continued 2.P–K7ch, K–B2; 3.R–Kt7ch, KxP; 4.P–K8 = Ktch, K–B4; 5.R–Kt5 mate.

(*ii*) Black had only to play 1. . . . R–R4ch!; 2.K–Q6, P–Kt8 = Q and White can resign as the mating net no longer exists. In Position 3, one feels that White deserved to lose – he couldn't see how to win. Here, however, Black is severely penalized for an oversight which was very easy to make; White's mate is entirely fortuitous – an extraordinary stroke of luck.

5 (*i*) White rejected 1.BxBP because of the combination 1. . . . RxPch?!; 2.RxR, RxRch; 3.KxR, Kt–K6ch; 4.K–B3, KtxR and Black is a Pawn ahead.

(*ii*) No, he was wrong because at the end of Black's combination White could play P–B4! and the Black Knight is trapped – K–K2 will win it. Since this line is not playable BxBP would have given White excellent winning chances.

The Knight is often liable to be trapped on the side of the board.

6 Smyslov could have won (as Tchigorin did) by 1. . . . R–KB7. White has nothing better than 2.QxR after which 2. . . . KtxQch; 3.K–Kt1, Kt–R6ch; 4.K–R1, QxKP; 5.R–KB1, KtxP is a very easy win. It is extraordinary that Smyslov should miss such a simple win – but the repetition of position with colours reversed is to my mind much more extraordinary.

7 White could have won at once by 1.Q–K8ch, K–Kt4; 2.P–B4ch

and now (*a*) 2. . . . K–Kt5; 3.Q–K2mate, or (*b*) 2. . . . K–B3; 3.Q–R8ch winning the Queen. 1. . . . B–B2 merely postpones the end, since 2.QxBch, K–Kt4; 3.Q–Kt8ch, K–R4; 4.Q–K8ch leads into the same combination. How does a superb combinative player like Marshall miss such a finish? My guess is that he overlooked variation (*b*) and that the reason was that he had not played for the combination. Nevertheless it is very surprising.

8 (*i*) After 1.Q–R8? Black should play 1. . . . RxP! Then both 2.QxR, RxR and 2.RxR, RxQ are useless for White. 2.Q–Kt7 is relatively best, but after 2. . . . RxR; 3.QxR, R–R1; 4.QxP there is no more than a draw for White.

(*ii*) The winning line was 1.RxR, QxR; 2.Q–R4!, R–B8ch!; 3.K–B2! and Black loses a Rook or is mated. But not 1.Q–R7?, R–B8ch!; 2.RxR, RxR.

What I believe to be the reason for this double blunder is that both players expected White to win by his back-row threats. They saw that Q–R7 was met by R–B8ch and then observed that Q–R8 was not open to this reply – and neither looked hard enough for another resource that they did not expect to be there.

9 White could have won by 1.QxRch!, K–K2; 2.R–Q7ch! Now (*a*) 2. . . . QxR; 3.QxR, or (*b*) 2. . . . KxR; 3.Kt–K5ch, K–B2; 4.QxRch!, KxQ; 5.KtxQch. In either case White comes out a Rook ahead. Asztalos was one of the weaker players and the feeling that he was beating Alekhine was probably too much for him.

10 White could have drawn by 1.RxR, KxR; 2.R–Kt3ch!, QxR (*2. . . . K–B1?; 3.Q–Q6ch* and wins); 3.Q–Kt8ch, K–R2 (*3. . . . K–Kt2; 4.Q–Kt8ch*); 4.Q–R8ch, KxQ stalemate. This position has one of the standard stalemate warning notices in it – there are no Pawn moves for White; whenever this is so, you have to watch for stalemate, especially if only Queens and Rooks are left as these are the easiest pieces to give away with checking sacrifices.

Set 7. Celebrities

'Not to know me argues yourselves unknown' – Satan in *Paradise Lost*

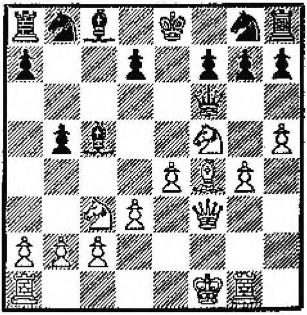
This chapter contains positions which for various reasons have caught the fancy of the chess world; many factors go to make this up – the players, the occasion, the beauty, depth or unexpectedness of the combination, a particularly striking illustration of a recurrent theme – any or all of these can contribute.

Here, more than anywhere else, readers are likely to disagree with my choice; what I have tried to do is to make a selection with a wide spread in time, and I have not included more than one example from any one player. Before proceeding to the examples for solving I want to give one with its solution – the famous position from the 'Immortal' game, Anderssen *v.* Kieseritzky (played at 'The Divan', London, 1851).

After some indifferent play by Black the following position was reached with White to play –

(London, 1851)

KIESERITZKY



ANDERSSEN

White has already given up a piece for a Pawn and in this position a modern player would play 1.P–Q4!, B–Kt3 (*1. . . . BxP; 2.Kt–Q5* winning easily); 2.Kt–Q5 with an overwhelming position. But Anderssen plays 1.Kt–Q5?!, QxP; 2.B–Q6, QxRch; 3.K–K2, BxR? (Black could not play *3. . . . QxR?* because of *4.KtxPch, K–Q1; 5.B–B7mate* but he could have played *3. . . . Q–Kt7!* after which it is not clear how, if at all, White will win.) After 3. . . . BxR?, White wins with the remarkable move 4.P–K5!!, threatening 5.KtxPch, K–Q1; 6.B–B7mate. Black played 4. . . . Kt–QR3 (*4. . . . B–R3* is relatively best, but after *5.Kt–B7ch, K–Q1; 6.KtxB* White wins quickly), whereupon 5.KtxPch, K–Q1; 6.Q–B6ch!, KtxQ; 7.B–K7mate. An amazingly imaginative combination, but flawed; it was unnecessary and of doubtful soundness. Whether Anderssen knew and didn't care or didn't know is unclear (at least to me); his 'Evergreen' game (*v.* Dufresne) is similarly flawed. However a section of classics would be incomplete without one of these famous positions and readers may be interested to compare it with some of the more modern examples.

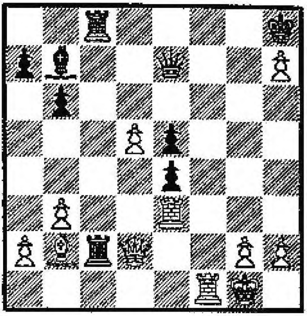
Positions are given in chronological order. They are all fairly difficult and it would be pardonable for readers to enjoy them rather than to solve them.

1

(London, 1883)

After a tense struggle, Black's counter-attack seems to have come through just in time for him to win the Bishop and, ultimately, the game. But White finds an astonishing winning line. What is it? Try to find the best defence as well as the winning attack

BLACKBURNE



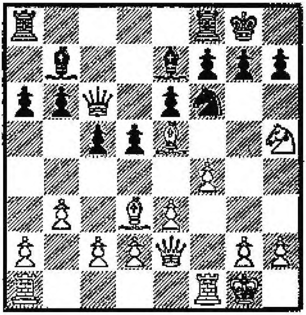
ZUKERTORT

2

(Amsterdam, 1889)

This combination, played by Emanuel Lasker when he was twenty, is not only very fine in itself but is a classic example of a standard attack. It also has a little twist at the end, which Lasker must have seen at the beginning. White has just played 1.Kt–R5; Black now replied 1. . . . KtxKt. How does White win after this?

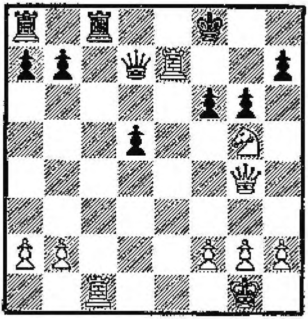
BAUER



LASKER

VON BARDELEBEN

3



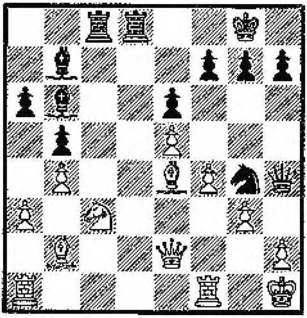
STEINITZ

(Hastings, 1895)

The sixty-year-old ex-World Champion Wilhelm Steinitz could only finish fifth out of twenty-two in the great Hastings tournament of 1895. But he had this unforgettable finish against von Bardeleben. Steinitz has just played 1.RxKtch! to which the reply was 1. . . . K–B1! Now White is threatened with mate and all his pieces are *en prise*. How did he win? A long combination, but there is only one significant line of play

RUBINSTEIN

4



ROTLEVI

(Lodz, 1907)

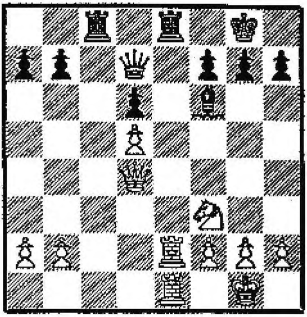
The great Polish master Akiba Rubinstein was a purist in chess, always following his belief in the correct, positional line of play. Despite this attitude, with its implied avoidance of anything flashy, he is responsible for some of the most beautiful attacking games ever played. Here it is Black (Rubinstein) to play; how does he win?

5

(New Orleans, 1920)

This is the only position in this set to be reached by players neither of whom was Grandmaster class. Nevertheless it is possibly the finest sustained overload combination in the whole of recorded chess. White to play and win

TORRE



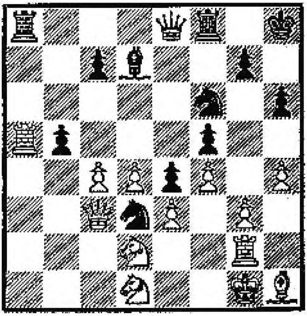
ADAMS

6

(Hastings, 1922)

This position illustrates Alekhine's extraordinary combinative insight. Here he played 1. . . . P–Kt5! to which Bogolyubov replied 2.RxR. How did Alekhine now get the upper hand?

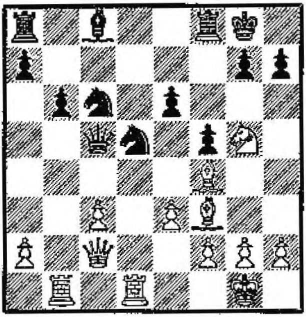
ALEKHINE



BOGOLYUBOV

MATTISON

7



CAPABLANCA

(Carlsbad, 1929)

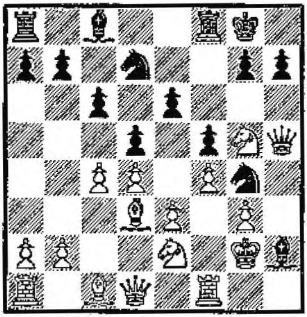
Contrary to general belief, Capablanca was a very fine tactical player (you don't become World Champion unless you are) and won many brilliancy prizes. I have chosen a comparatively simple example to illustrate his tactical skill and sureness. Here he played 1.P–B4!, threatening 2.R–Kt5.

(*i*) How does White get a winning advantage against (*a*) 1. . . . Kt–B3, (*b*) 1. . . . KtxB, and (*c*) 1. . . . P–QR3?

(*ii*) The game actually continued 1. . . . Kt(4)–Kt5; 2.Q–Kt3, P–K4. What happened next?

NAJDORF

8



GLUCKSBERG

(Warsaw, 1935)

This brilliant win by Miguel Najdorf has been christened 'the Polish Immortal'. It started with the remarkable move 1. . . . B–Kt8, threatening 2. . . . Q–R7ch; 3.K–B3, Q–R8mate. White naturally replied 2.KtxB. How did Black now root out the enemy King and destroy his defences?

9

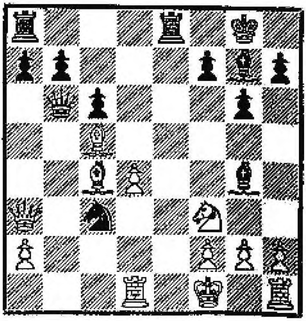
(Rosenwald Tournament, New York, 1956)

This extraordinary combination was played by Fischer at the age of thirteen. As Black he seems to be in difficulties, but he produced the remarkable move 1. . . . B–K3!! to which White replied 2.BxQ.

(*i*) How did Black gain a winning advantage after this?

(*ii*) What would have happened after 2.QxKt or 2.BxB? (2.QxKt was probably best, but still leaves Black with enough advantage to win in the end)

FISCHER



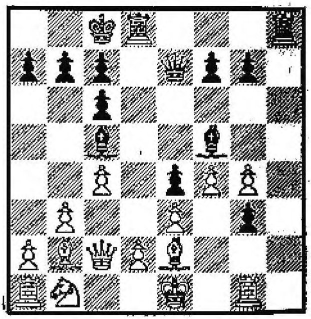
D. BYRNE

10

(Belgrade, 1970)

The match between the USSR and the Rest of the World – won 20½–19½ by the USSR – was the most interesting team match ever played. On top board the then World Champion Boris Spassky drew 1½–all with the Danish Grandmaster Bent Larsen, winning this splendid attacking game in Round Two. Here Spassky (Black) is to play; he has already given up a piece and now finds a remarkable winning manoeuvre

SPASSKY



LARSEN

Set 7. Hints

1 Remove the Black and White Queens from the board; now White can force mate with a series of checks. So the Black Queen must remain where it can guard the KP against BxPch, since otherwise – even without a Queen himself – White will mate him. Now can you see the fine sacrifice with which White's combination starts?

2 If after 1. . . . KtxKt you just play 2.QxKt Black will defend himself with P–KB4 followed by Q–K1. So you must tear up his position at once, sacrificing what is necessary to do so.

3 After 1.RxKtch, K–B1 White's next move is 2.R–B7ch! Can you see why Black dare not take this either with K or Q? Continue to use the same idea right across the rank – and when you get to the end, think again.

4 The protection of the B on K4 is an essential part of White's defence; Black undermines it (how?) after which White's game falls to pieces.

5 The Black Queen and QR are both needed to protect the Rook on K1, so they cannot carry out any function which conflicts with that duty – not even the capture of White's Queen. Use this fact (several times over!) to win.

6 This is perhaps a position to be enjoyed rather than solved – but try to get the Black Pawn through to queen with maximum speed.

7 (*i*) The Black Rooks are very vulnerable to the White Bishops. (*ii*) It is not only the Black Knights and Rooks that are shaky; after 2. . . . P–K4 the King is not too secure.

8 You have to be prepared for some more sacrifices; to give you a start with a difficult combination the first moves after 1. . . . B–Kt8!; 2.KtxB are 2. . . . Q–R7ch; 3.K–B3, P–K4!; 4.QPxP. Now finish it off – you will find that later on there is one more non-checking move.

9 In the main line, Black succeeds in coming out with R and 2 Bs *v.* Q – a winning advantage, and it is not necessary to carry the analysis further. Against 2.Q x Kt he merely gets an end-game plus, but against 2.B x B there is a familiar mating attack.

10 Suppose the Black Pawn were on Kt7, not Kt6; can you see how Black would win – even without his Rook on R1? How, then, can he gain a tempo, get the Pawn to Kt7 – and retain the move?

Set 7. Solutions

1 White won by 1.Q–Kt4! If now 1. . . . QxQ Black is mated by 2.BxPch, KxP; 3.R–R3ch, K–Kt3; 4.R–B6ch, K–Kt4 (*K–Kt2* is no better); 5.R–Kt3ch, K–R4; 6.R–B5ch, K–R3; 7.B–B4ch, K–R2; 8.R–R5mate. If instead 1. . . . Q–K1 then 2.R–B8ch!, QxR; 3.BxPch, KxP; 4.QxPch, K–R3; 5.R–R3ch, K–Kt4; 6.R–Kt3ch, K–R4; 7.Q–Kt4ch, K–R3; 8.Q–R4mate. So Black played 1. . . . R(1)–B4 (*1. . . . R(7)–B4* loses hopelessly to *2.QxP* and *3.BxPch*) whereupon 2.R–B8ch!, KxP (*2. . . . QxR; 3.BxPch* etc. as previously given); 3.QxPch, K–Kt2; 4.BxPch!, KxR; 5.B–Kt7ch!, Resigns (5. . . . QxB; 6.Q–K8mate, or 5. . . . KxB; 6.QxQch winning easily). The essence of the attack – as so often – is an overload; the Black Queen is tied to the KP – hence moves like 1.Q–Kt4 and 2.R–B8ch are playable.

2 After 1. . . . KtxKt Lasker won by 2.BxPch!, KxB; 3.QxKtch, K–Kt1; 4.BxP!, KxB (*4. . . . P–KB4; 5.R–B3, Q–K1; 6.Q–R8ch, K–B2; 7.Q–R7* and wins); 5.Q–Kt4ch, K–R2; 6.R–B3, P–K4; 7.R–R3ch, Q–R3; 8.RxQch, KxR. Now, with R and 2 Bs against Q and 2 Ps Black seems to have a reasonable chance; but . . . 9.Q–Q7! The sting in the tail; one of the Bishops is lost and Black has a hopeless deficiency in material. This combination shows a feat that is always difficult; smashing an unweakened and apparently well defended King's position. Black's basic trouble is that he is a little cramped and thus cannot deploy all his forces effectively in defence.

3 Steinitz won by 2.R–B7ch! As the Rook progresses along the rank he cannot be taken by the King because of QxQch, or by the Queen because of RxRch. (Nor of course can White capture the Queen.) The game therefore continued 2. . . .

K–Kt1; 3.R–Kt7ch, K–R1; 4.RxPch. Here von Bardeleben 'absented himself from the game' in a singularly ungracious form of resignation, and Steinitz immediately (i.e. at the time) demonstrated mate in ten more moves after 4. . . . K–Kt1; 5.R–Kt7ch, K–R1 (*5. . . . K–B1; 6.Kt–R7ch!, KxR; 7.QxQch*etc.); 6.Q–R4ch, KxR; 7.Q–R7ch, K–B1; 8.Q–R8ch, K–K2; 9.Q–Kt7ch, K–K1; 10.Q–Kt8ch, K–K2; 11.Q–B7ch, K–Q1; 12.Q–B8ch, Q–K1; 13.Kt–B7ch, K–Q2; 14.Q–Q6mate. Not too bad for a man of sixty in poor health!

4 Black won by 1. . . . RxKt!; 2.PxQ (*2.BxR, BxBch; 3.QxB, QxPmate* or *2.BxB, RxKtP* followed by *R–R6* winning), R–Q7!; 3.QxR (*3.BxR, BxBch; 4.QxB, RxPmate*), BxBch; 4.Q–Kt2, R–R6!; 5.Resigns. Mate by RxRP is unavoidable. This is an undermining combination, based on the fact that it is vital for White to maintain his protection of the B on K4; the sacrifices of Q and R destroy this.

5 White won by 1.Q–KKt4!, Q–Kt4 (he must maintain a double guard on the Rook on K1, so his Q and QR are almost non-existent for other purposes – hence the whole of this combination); 2.Q–QB4!, Q–Q2; 3.Q–B7! Q–Kt4; 4.P–QR4! (not *4.QxKtP?* when *QxR!* turns the tables – *5.RxQ, R–B8ch*), QxRP; 5.R–K4!, Q–Kt4; 6.QxKtP!, Resigns. White now controls every square on the diagonal QR4–K8, so Black can no longer retain the guard on his K1 and must lose his Queen or be mated. Phenomenal – and yet quite natural.

6 After 1. . . . P–Kt5!; 2.RxR the game continued 2. . . . PxQ!; 3.RxQ, P–B7!!; 4.RxRch, K–R2; 5.Kt–B2, P–B8 = Qch; 6.Kt–B1. Although material is about equal, White's position is hopeless and Alekhine won by 6. . . . Kt–K8 (threat *Kt–B6mate*); 7.R–R2, QxBP; 8.R–QKt8 (nothing better – amongst other things Black threatened *B–K1* followed by *Q–QKt5*), B–Kt4; 9.RxB (forced – if *9.Kt–Q2, Q–QB8!; 10.RxB, Kt–B6 double ch; 11.K–Kt2, Q–Kt8ch; 12.K–R3, QxRmate*), QxR. Now White is heavily down in material and the rest is a matter of mopping up: 10.P–Kt4, Kt–B6ch; 11.BxKt, PxB; 12.PxP, Q–K7; 13.Resigns. It is interesting to see that after 13.Kt–R3, Kt–Kt5!; 14.RxQ,

PxR we have the same Pawn-queening combination again; and after 13.Kt–Kt3, QxP; 14.Kt–B1, QxQP White is hopelessly lost. The central idea in this highly imaginative combination is that when a Pawn on the seventh rank attacks a Knight on the back rank the Knight is unable to prevent queening; this idea is not uncommon – but it is rarely seen embodied in a combination of this depth.

7 (*i*) (*a*) 1. . . . Kt–B3; 2.B–Q6, Q–R4; 3.BxKt. (*b*) 1. . . . KtxB; 2.R–Kt5, Q–K2; 3.BxKt, QxKt (*3. . . . R–Kt1; 4.PxKt*); 4.PxKt and wins a piece. (*c*) 1. . . . P–QR3; 2.B–Q6!, QxB; 3.PxKt, Kt–Kt5; 4.Q–Kt3, KtxQP; 5.RxKt!, PxR; 6.B or QxPch winning a piece.

(*ii*) After 1. . . . Kt(4)–Kt5; 2.Q–Kt3, P–K4 Capablanca won beautifully by 3.P–QR3, Kt–R3 (if *3. . . . PxB; 4.PxKt* wins the other Knight); 4.BxKt!, Resigns – because of 4. . . . QxB; 5.P–B5 dis ch, K–R1; 6.Kt–B7ch forcing mate.

8 After 1. . . . B–Kt8; 2.KtxB the game continued 2. . . . Q–R7ch; 3.K–B3, P–K4!; 4.QPxP, QKtxPch; 5.PxKt, KtxPch; 6.K–B4, Kt–Kt3ch; 7.K–B3, P–B5!, 8.KPxP (*8.BxKt, B–Kt5ch!; 9.KxB, QxPch; 10.K–R5, PxBch; 11.KxP, R–B3ch; 12.K–R5, R–R3mate*), B–Kt5ch!; 9.KxB, Kt–K4ch!; 10.PxKt, P–R4mate. Who could have guessed the role of the KRP ten moves earlier? White ought, I suppose, to have played 9.K–K3 but after 9. . . . BxQ; 10.RxB, QxPch his game is quite hopeless.

9 (*i*) After 1. . . . B–K3!!; 2.BxQ the game continued 2. . . . BxBch; 3.K–Kt1, Kt–K7ch; 4.K–B1, KtxPdis ch; 5.K–Kt1, Kt–K7ch; 6.K–B1, Kt–B6dis ch; 7.K–Kt1, PxB; 8.Q–Kt4, R–R5; 9.QxP (*9.Q–Q6, KtxR; 10.QxKt, RxP* and wins the Queen), KtxR and with R and 2 Bs for Q Black won easily. The game ended 10.P–KR3, RxP; 11.K–R2, KtxP; 12.R–K1, RxR; 13.Q–Q8ch, B–B1; 14.KtxR, B–Q4; 15.Kt–B3, Kt–K5; 16.Q–Kt8, P–QKt4; 17.P–R4, P–R4; 18.Kt–K5, K–Kt2; 19.K–Kt1, B–B4ch; 20.K–B1, Kt–Kt6ch; 21.K–K1, B–Kt5ch; 22.K–Q1, B–Kt6ch; 23.K–B1, Kt–K7ch; 24.K–Kt1, Kt–B6ch; 25.K–B1, R–B7mate.

(*ii*) After 2.QxKt, QxB! 3.PxQ, BxQ Black is a Pawn ahead with a superior position and should win the ending. If 2.BxB then 2. . . . Q–Kt4ch; 3.K–Kt1, Kt–K7ch; 4.K–B1, Kt–Kt6 double ch; 5.K–Kt1, Q–B8ch; 6.RxQ, Kt–K7mate. A game of genius, enough in itself to foreshadow a future world beater.

10 Spassky won by 1. . . . R–R8!!; 2.RxR, P–Kt7; 3.R–B1 (*3.R–Kt1, Q–R5ch; 4.K–Q1, Q–R8; 5.Q–B3, QxRch; 6.K–B2, Q–B7; 7.PxB, QxB; 8.Kt–R3, B–Kt5!; 9.QxB, Q–Q6ch* and *10. . . . P–Kt8=Qmate*), Q–R5ch; 4.K–Q1, PxR=Qch; 5.Resigns. (5.BxQ, BxPch; 6.B–K2, Q–R8mate or 6.K–B1, Q–K8ch; 7.Q–Q1, QxQmate.) A tempo-gaining sacrifice: after 1. . . . R–R8; 2.RxR, P–Kt7 Black has paid a Rook (compared with the initial position) to get his Pawn from Kt6 to Kt7 and retain the move. A highly imaginative idea, worthy of a World Champion.

Part Three

THE TEST PAPERS

Sets Eight to Ten are a series of tests for those who enjoy measuring their skill. Those who don't should simply treat them as three sets of miscellaneous positions and tackle them just like the previous seven sets.

For the competitively minded, this is how to take the tests. You must not use the hints; you must write down your solution, giving the main variations in the play; and you must record the time you take from starting to look at the position to finishing your written answer. Don't write this in excessive detail – just enough to make it clear that you have grasped all the essential points in the solution. Now you are ready to score your answer.

Each position carries a basic score which is given after this introduction. If you have got the solution right, you take the basic score. A problem arises when you have got the correct winning line but have overlooked an important defence or failed to finish off the attack in the best way. In a number of cases I have indicated how much you lose when you miss a particular point in the solution. Where you have not had the right idea at all, score nought even if your own method would have laboriously got home in the end.

When you have determined your basic score for a position, you can see what time bonus you are entitled to, if any. The maximum you can get is an amount equal to your basic score; you simply deduct from this maximum one point for each complete minute you have taken. (However slow you are, you cannot lose any of your *basic* score on that account.)

This may sound a little involved – it is in fact extremely simple. Here are some examples. Suppose a position carries a basic score of 20. (*i*) You solve it correctly in forty-five seconds (congratulations). You score the basic 20 and thus have

20 time-bonus points available; since you took less than a minute you don't lose any of these and score the maximum possible – 20 basic plus 20 time-bonus = 40. (*ii*) You solve it correctly in eight minutes forty seconds. Now you lose 8 of your 20 time-bonus points and your total is 32. (*iii*) You solve it correctly in forty-five minutes (congratulations on your dogged determination). Now you lose all your time-bonus points but retain your basic score of 20. (*iv*) You get the right idea but miss a major defence, taking three minutes. Suppose your error costs you 10 basic points – your basic score is 20 minus 10 = 10. You now have only 10 time-bonus points available of which you lose 3, having taken three minutes. Your total score is therefore 10 plus 7 = 17. Notice that you have done worse here than if you had got it right and lost all your time bonus, as in example (*iii*).

If you find the positions – or some of them – too difficult to do from the diagram, set the position up on a board and move the pieces about. If you do this, the time you take to set the position up counts against you; I would recommend at least having a quick try from the diagram before using a board.

One difficulty which may arise with more experienced solvers is that they will recognize some of the positions and remember the solutions. If you have only a vague recollection, don't worry – it probably won't help you much. However if you remember it well, all you can do is to leave the position out and give yourself an average based on your performance over the rest of the same set. To reduce the risk of recognition, players' names are given not with the positions but with the solutions.

When you have completed a test set of ten positions you can measure your performance against that of experts, good club players and rank-and-file club players. At the end of the test sets I give the scores of the four members of the English international team at Vienna in 1972 – Keene (then British Champion), Hartston, Penrose (ten times British Champion) and Whiteley; of the British Ladies' Champion from 1970–72, Mrs Hartston; the range of scores covered by the good club players tested, and the range covered by the weaker players. If you top the scores of the English team without cheating, write and let me know – and if you don't belong to a chess club join one instantly.

The sets are given in increasing order of difficulty. Set Ten, Position 8 will test a player of any strength.

SCORES FOR THE TEST PAPERS

These are the maximum basic scores for the various positions. The maximum *total* scores (including the time bonuses) are double these.

Set Eight

Positions 1, 2 and 3: 10 each
Positions 4–10: 15 each
(Total: 135)

Set Nine

Positions 1–4, 7, 8 and 9: 15 each
Positions 5, 6 and 10: 20 each
(Total: 165)

Set Ten

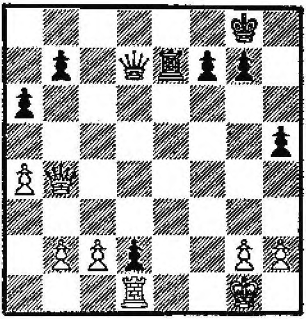
Positions 1 and 2: 15 each
Positions 3, 4, 5, 7 and 9: 20 each
Positions 6 and 10: 25 each
Position 8: 30
(Total: 210)

Total for the three sets: 510 basic points. The maximum total including time bonuses is 1020. Where you have missed something in the solution, use your common-sense to decide how much you should deduct if I have not dealt with the point specifically in the comments.

Set 8

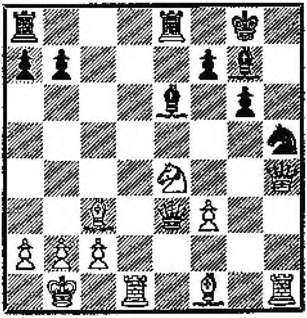
1

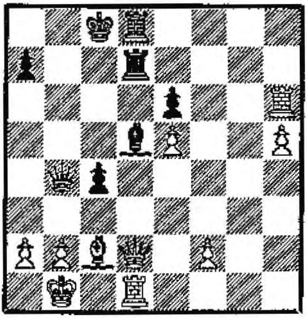
Black (to play) won by a neat combination. What was it?



2

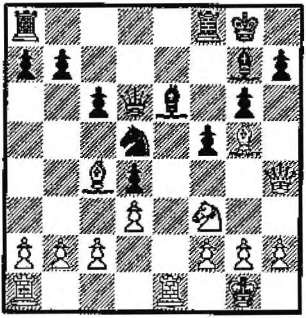
White to play and win





3

Black to play and win

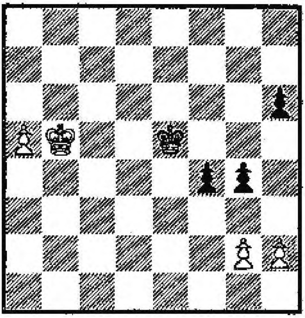


4

White (to play) quickly exploited Black's insecure position. How?

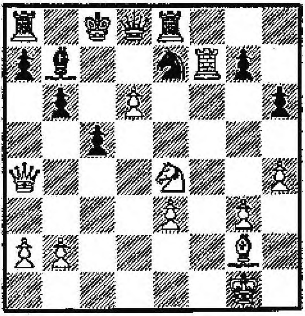
5

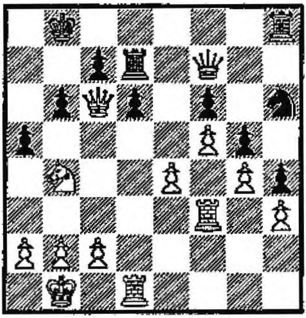
White to play; what result? Pawn endings are rarely as easy as they look



6

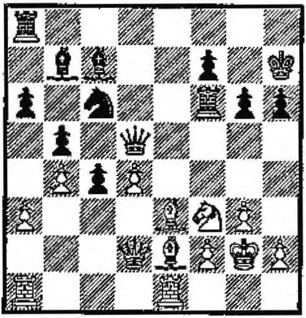
White (to play) has sacrificed a Rook for the attack. How does he now win?





7

White (to play) won by a neat, incisive method. What was it?

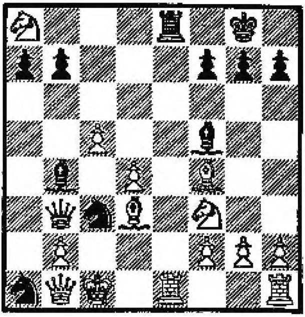


8

Black to play and win

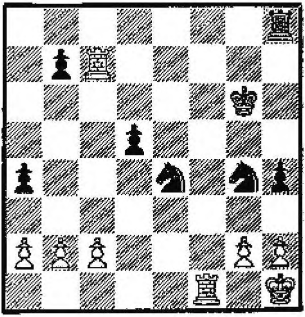
9

Black (to play) won in attractive and entertaining style. How?



10

How did Black (to play) demonstrate a clearly winning advantage?



Set 8. Hints

1 If the White Queen did not protect K1, Black would win at once by 1. . . . R–K8ch; 2.RxR, PxR = Qmate. Can you exploit this tie on the Queen?

2 Remove the Black Knight from the board; can you see in that case how to give mate in two? This shows the basic weakness in Black's position; exploit this by getting rid of his protective pieces.

3 If the Black Bishop moves, the Rook will attack the White Queen and – behind the Queen – the White Rook. Can you take advantage of this even though the Black Queen is *en prise*?

4 Black's QB, Q and KR are all in rather vulnerable positions. Can you exploit their weaknesses?

5 First see what happens if each player goes ahead with his own Pawns; then see whether you can find a subtle improvement for White.

6 A cross-pinning combination; remember that White is a Rook down so we need a fairly substantial gain of material to win. First you will have to draw the key piece to a square where it can be cross-pinned.

7 White neatly exploits Black's weakness on the light squares to break up his position – after which Queen and Rooks finish the job.

8 This is a corkscrew combination; how are you going to draw the White King out?

9 It is mate in three moves – all checks.

10 The key man is the Black Pawn on R5 – indeed, he is pretty well the whole army at the end of the combination.

Set 8. Solutions

1 From the game Maidsen *v.* Napolitano (Correspondence, 1953).
Black won by 1. . . . R–K8ch; 2.RxR, Q–Q5ch; 3.Resigns. If 3.QxQ, PxR=Qmate or 3.K moves, QxQ. The White Queen is overloaded.

2 From the game Gergelj *v.* Kimelfeld (USSR, 1968).
White won by 1.Kt–B6ch, KtxKt; 2.BxKt and there is no defence against the threat of 3.Q–R8ch, BxQ; 4.RxBmate. If 1. . . . BxKt then 2.QxB!, KtxQ; 3.BxKt, and R–R8mate is unavoidable. Note that after 1. . . . KtxKt; 2.QxKt?, QxB! Black saves the day. Black has one extra resource after 1. . . . KtxKt; 2.BxKt, which is 2. . . . BxPch. Now 3.KxB?, Q–K3ch and 4. . . . QxB, but after 3.K–R1! Black must resign. Finally if 1. . . . K–B1 then not 2.KtxR but the much stronger 2.B–Kt4ch, R–K2; 3.BxRch, KxB; 4.Kt–Q5 double ch and 5.KtxQ. An example of exploitation of weakness on the dark squares. Score only 7 out of 10 if you intended 2.QxKt? after 1. . . . KtxKt. No deduction for not examining 2. . . . BxPch or 1. . . . K–B1.

3 From the game Petrush *v.* Yushkevich (USSR, 1967).
Black wins by 1. . . . B–K5! (*a*) 2.QxQ?, RxRmate; (*b*) 2.BxB, RxQ; 3.RxR, QxR wins easily; (*c*) 2.QxRch, RxQ; 3.R–R8ch, K–B2; 4.RxRch, KxR; 5.BxB, Q–K8ch; 6.K–B2, QxBch and Black has Queen for Rook. Combination of discovery, pin and back-row mating threats.

4 From the game Ladstetter *v.* Janosch (Germany, 1971).
White won by 1.B–K7, Q–Q2 (*1. . . . QxB; 2.BxKt, QxQ; 3.BxBch* winning a piece); 2.RxB, Resigns. 2. . . . QxR; 3.Kt–Kt5 and mates or wins the Queen – and if the Rook is not taken White remains a piece ahead. There are too many

weak points in Black's position; his K2 square, the B on K3, his KRP and the diagonal onto his King. Score full marks if you only considered 1. . . . QxB since 1. . . . Q–Q2 fairly clearly loses.

5 From the game Tal *v*. Durasević (Varna, 1958).
At first sight the game appears to be drawn, e.g. 1.P–R6, P–B6; 2.PxP, PxP; 3.P–R7, P–B7; 4.P–R8=Q, P–B8=Qch. However White has a winning finesse – 1.K–B4! If now 1. . . . K–K5 then 2.P–R6, P–B6; 3.PxP, PxP; 4.P–R7, P–B7; 5.P–R8 = Qch and wins. And if 1. . . . P–B6 then 2.PxP, PxP; 3.K–Q3! Now Black cannot force his BP through and if he goes across and captures White's QRP, White has time to take Black's BP and KRP and queen his own KRP. Finesses of this type abound in the end-game; it would be interesting to know how far back Tal had foreseen it. Incidentally, when calculating in Pawn endings, don't do it by the clumsy 'I go here, he goes there' method: do it like this. After 1.K–B4, P–B6; 2.PxP, PxP White should say 'It will take me six moves – K–Q3–K3, xP,–Kt4–R5,xP – to capture both Pawns; by this time he will have played K–Q4–B4–Kt4,xP,–Kt4–B4. I will then play K–Kt6 and he is much too far off to stop the RP.'

6 From the game Keene *v*. Robatsch (Madrid, 1971).
White won by 1.P–Q7ch!, QxP; 2.B–R3! and Black is quite lost, e.g. (*a*) 2. . . . QxB; 3.QxRch, K–B2; 4.RxKtch, (*b*) 2. . . . B–B3; 3.QxBch (*3.BxQch* also wins), KtxQ; 4.BxQch, K–Q1; 5.BxKt, (*c*) 2. . . . R–Q1; 3.BxQch, RxB; 4.Kt–Q6ch, RxKt; 5.Q–K8ch, R–Q1; 6.QxKt. If 1. . . . K–B2 then 2.PxR = Q, QxQ; 3.Q–B4, Q–Q2; 4.KtxP, PxKt; 5.QxPch, K–Q1; 6.R–B8ch winning. Fine cross-pin combination. Score full marks provided you saw some way of winning against 1. . . . K–B2; there are several. 10 out of 15 if you did not consider K–B2 at all.

7 From the game Keres *v*. Mikenas (Tiflis, 1947).
White won by 1.Kt–R6ch, K–R2; 2.Kt–B5!, Resigns. If 2. . . . QPxKt; 3.RxR, or 2. . . . KtPxKt; 3.R–R3 followed by RxRP and R or Q–R8 mate. Pretty break-up combination exploiting Black's weakness on the light squares and the vulnerable position of the R on Q2.

8 From the game Popov *v.* Ryumin (Moscow, 1929).
Black won by 1. . . . RxKt!; 2.BxR, QxBch!; 3.KxQ, KtxP double ch; 4.K–Kt4, B–B1ch; 5.K–R4, Kt–B6mate. A fine corkscrew combination, exploiting the long diagonal to the maximum extent. If White plays 3.K–B1 his position is hopeless; e.g. 3.K–B1, KtxQP!; 4.QxKt, Q–Kt7ch; 5.K–K2, B–B6ch; 6.K–Q2, R–Q1 is a simple way of getting a winning material advantage. Full marks provided you discovered the main variation.

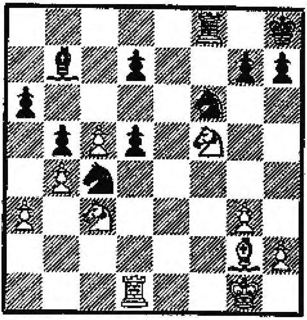
9 From the game Druganov *v.* Panteleiev (Correspondence, 1956).
Black mated in three moves by 1. . . . Q–Q8ch; 2.RxQ, Kt–K7ch; 3.BxKt, Kt–Kt6mate. Like Frankie and Johnnie 'this story has no moral'; it's just a pity that Black could not have got rid of his Bishop on QKt5 as well.

10 From the game Mandl *v.* Johner (Zürich, 1930).
Black won by 1. . . . Kt–Kt6ch!; 2.PxKt, PxP dis ch; 3.K–Kt1, Kt–B7; 4.RxKt, R–R8ch!; 5.KxR, PxR followed by 6. . . . P–B8 = Q. A combination that in essence has occurred more than once – and can go wrong. Modify this position slightly by removing the Black QP and putting White's Rook on QR5 instead of QB7. Now, at the end of the combination, White plays 6.R–KB5!, KxR; 7.P–Kt4ch!, KxP; 8.K–Kt2 and should win. Chess is a matter of detail as well as of ideas.

Set 9

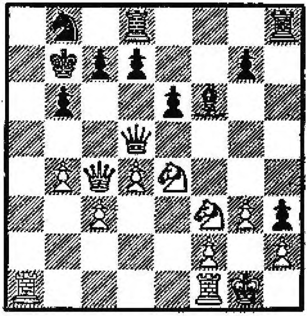
1

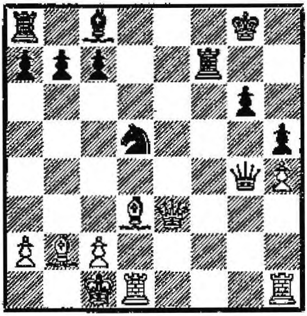
In this position White played 1.R–K1. Why did he not capture the Queen's Pawn?



2

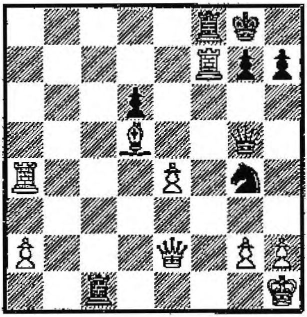
White (to play) won quickly. How?





3

White (to play) found an elegant and decisive combination. What was it?

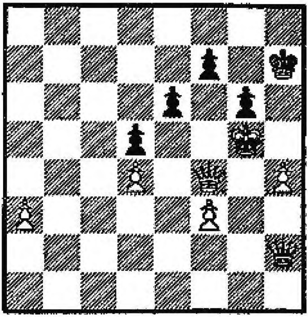


4

White to play; what result and how?

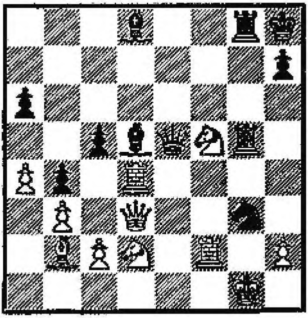
5

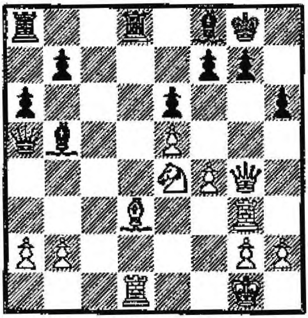
Sometimes positions occur in play which, because of their economy and elegance, look as if they were constructed studies. This is one; Black to play and win



6

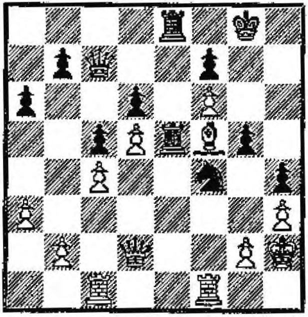
White has just played R x QP and Black has replied . . .Kt x KtP. Now, with White to play, who wins and why?





7

White to play and win. The general idea is fairly clear; how best to put it into effect is a little less so

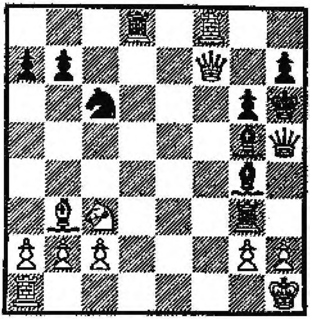


8

White (to play) won in fine style. How? Be sure you find the best defence and how to refute it

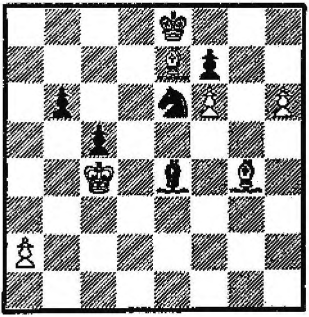
9

White has sacrificed a piece for a Pawn and in this position he played 1.RxR. Who wins and why?



10

White (to play) won beautifully in this position. How? Be sure you find Black's best defence. Perhaps I should add that while the pedestrian 1.K–Kt5 (1. . . . Kt–B2ch; 2.KxP, Kt–Q4ch; 3.KxP, KtxB; 4.PxKt, KxP) might win for White in the end, it is not the solution



Set 9. Hints

1 After general exchanges on Q5, try to see what you would do if there were no White Knight on KB5.

2 A straightforward attack on the King – with an original twist at the end. The attack starts with a standard 'decoy' sacrifice.

3 If 1.Q–K8ch, R–B1 White cannot give mate by QxP because unfortunately the Black Queen guards her KKt3; however, this implies that the Queen is tied to the defence of this square. Also Black looks very vulnerable on the diagonals; nothing on the long dark-squared diagonal, and too many pieces (K, R and Kt) on the other long diagonal. Can you see how to exploit these facts (the Queen overload and the diagonal vulnerability)?

4 White's first move looks obvious – but is it?

5 This is an overload combination, turning on the fact that the White King is tied to the defence of the Queen. Black most ingeniously exploits this – and some surprising mating possibilities – to win either King or Queen.

6 The first couple of moves on each side are straightforward; then White finds very cunning third and fourth moves.

7 White's second move is the key to the combination and is as surprising as it is elegant. In your analysis remember to take account of Black's possible check by B–B4.

8 White's first move is the natural one to break up the defensive position in front of the King. Black replies with a strong counter-thrust; now if you can't see how White in turn refutes this, have another look at Set 1, Position 10.

9 There are two questions to answer: (*i*) Can Black safely retake the Rook? (*ii*) If not, is there anything else he can do instead?

10 If the Black Queen's Bishop were not on the long diagonal, then if the White Bishop could get to QB6 it would be mate.

A bit iffy? Yes: but these ifs won for Taimanov, despite ingenious counterplay by Smyslov.

Set 9. Solutions

1 From the game Botvinnik *v.* Bronstein (Fifth game, World Championship Match, Moscow, 1951).

If 1.KtxP? White loses after 1. . . . KtxKt; 2.BxKt, BxB; 3.RxB, P–Kt3; 4.Kt moves, Kt–K6! and the double threat of 5. . . . R–B8mate and 5. . . . KtxR will cost White a Rook. One of the unsung songs in which chess abounds. It is the kind of trap which any strong player will see when he gets there but which is easy to overlook some moves beforehand. In fact, because he was unable to take the Pawn, Botvinnik lost the game.

2 From the game Baraw *v.* Dielor (Tel Aviv, 1966).

White won by 1.R–R7ch!, KxR; 2.QxPch, Q–Kt2; 3.R–R1ch, Kt–R3; 4.RxKtch!, KxR; 5.Kt–B5ch!, Resigns. If 5. . . . PxKt; 6.Q–R5 mate and 5. . . . K–Kt5; 6.KtxQ is hopeless for Black. 2. . . . K–R3; 3.R–R1ch, K–Kt4; 4.Kt–Q6ch, QxKt; 5.QxQ also wins easily for White. The general plan of attack is standard – the initial Rook sacrifice, decoying the King from the protection of the BP, is frequently seen; the final Kt–B5ch sacrifice (on which the soundness of the whole combination depends) is however much more unusual.

3 From the game Keres *v.* Petrov (USSR, 1940).

White won by 1.B–B4! to which there is no satisfactory reply. If (*a*) 1. . . . KtxQ; 2.R–Q8ch, K–R2; 3.R–R8mate; (*b*) 1. . . . QxB; 2.Q–K8ch, R–B1; 3.QxPmate, or (*c*) 1. . . . B–K3; 2.BxKt winning a piece and retaining his attack. Black in fact played 1. . . . P–B3 whereupon 2.RxKt!, QxB (*2. . . . PxR; 3.Q–K8ch, R–B1; 4.BxPch, K–R2; 5.Q–K7ch* followed by *Q–Kt7mate*); 3.Q–K8ch and mate next move. A brilliant combination of pin, overload and standard mating configuration. Note that 1.Q–K5? is met by 1. . . . Q–B5ch exchanging Queens.

4 From the game Fischer *v.* Sherwin (New York, 1957/8).
The obvious 1.R–B1 dis ch loses to 1. . . . K–R1; 2.R–R8, RxR; 3.BxR, Q–B5! and Black wins. Fischer played 1.Q–B1!, P–R4! (the only chance; *1. . . . RxQch* loses to *2.RxR dis ch, QxB; 3.RxRch, KxR; 4.PxQ* and wins); 2.QxR!, Q–R5 (*2. . . . QxQch; 3.R–B1 dis ch, K–R2; 4.RxQ*); 3.RxR double ch, K–R2 (*3. . . . KxR; 4.Q–B4ch*); 4.P–KR3 (Black could now resign), Q–Kt6; 5.PxKt, P–R5; 6.B–K6, Resigns. Of course if 1. . . . RxR then 2.R–R8ch with mate to follow. It is instructive to see how Fischer – fourteen years old at the time – reserves his discovered check until it has maximum effect. Score 8 out of 15 if you got 1.Q–B1 but did not consider 1. . . . P–R4.

5 From the game Matokhine *v.* Kuzmine (USSR, 1970).
Black won by 1. . . . P–B3ch!; 2.K–Kt4 (*2.QxP, Q–Kt6mate*), Q–Kt7ch; 3.Q–Kt3, P–B4ch; 4.K–B4, P–K4ch!; 5.PxP, Q–Q7mate. A classic overload problem with a beautiful and surprising mate at the end. I prefer this to the famous Adams *v.* Torre overload combination (Set 7, Position 5); although less spectacular, it has a delicacy and elegance which the other lacks.

6 From the game Tarrasch *v.* Walbrodt (Hastings, 1895).
White won by 1.KtxKt, RxKtch; 2.PxR, RxPch; 3.K–B1!, RxQ; 4.R–Kt4!, Resigns. If 4. . . . QxB; 5.R–B8mate. Earlier in the game, Black had the advantage but he made the fatal error of capturing White's KP with his Queen; the balance of the game then shifted and Black was made to pay dearly for exposing his K and Q on the long diagonal. This game won second brilliancy prize, the first prize going to Steinitz for his win against von Bardeleben (see Set 7, Position 3).

7 From the game Dyckhoff *v.* Carlson (Correspondence, 1935).
White won by 1.Kt–B6ch, K–R1; 2.Q–Kt5!, Resigns. The threat is 3.QxRPch, PxQ; 4.R–Kt8mate. 2. . . . PxQ loses to 3.R–R3mate and after 2. . . . B–B4ch; 3.K–R1, R–KKt1; 4.R–R3 the threat of 5.RxPch, PxR; 6.QxPmate is decisive – since if Black plays 4. . . . B–B1 then 5.RxPch, PxR; 6.QxRmate. Note that 2.R–R3? is not good because of 2. . . . B–B4ch; 3.K–R1 (*3.K–B1, RxB*), BxB and Black is winning.

Or 2.Q–R5, B–B4ch; 3.K–R1, RxB and again Black has the advantage. A fine illustration of correct timing and of the way in which pieces interfere with each other in cramped positions – Black cannot deploy B and R effectively at the same time. No points unless you found 2.Q–Kt5.

8 From the game Cuellar *v.* Reshevsky (Sousse, 1967).
White won by 1.RxKt!, R–K7! (*1. . . . PxR; 2.QxP, RxB; 3.Q–Kt4ch!* and mates on Kt7); 2.R–K4!!, Resigns. If 2. . . . RxQ; 3.RxRmate, or 2. . . . R(1)xR; 3.QxPch, K–B1; 4.Q–Kt7ch, K–K1; 5.Q–Kt8mate. A beautiful combination, the second move of which must have been a painful surprise to Reshevsky: a case where Black's King-side weakness more than counter-balances his well-centralized position. Score 5 points only if you saw 1.RxKt but not 1. . . . R–K7; score 7 points if you also saw 1. . . . R–K7 but not the reply 2.R–K4.

9 From the game Donnelly *v.* Kroon (South African Championship, 1971).
After 1.RxR Black cannot play 1. . . . KtxR?; 2.Q–B8mate nor 1. . . . BxR?; 2.Q–B8ch, K–Kt4; 3.Kt–K4ch, K–R5; 4.PxRmate. So White is winning? No. Black played 1. . . . R–B6! Now if 2.PxR, Black wins by 2. . . . BxPch; 3.K–Kt1, Q–Kt5ch (*3. . . . B–K6ch* also forces mate); 4.K–B2, Q–Kt7ch; 5.K–K1, Q–Kt8mate. So White could find nothing better than 2.QxKtP, KtxR (*2. . . . B–B5* would have won even more decisively); 3.QxP, B–B5; 4.Q–Kt1, R–R6!; 5.Resigns. 2.Q any other move would also allow 2. . . . KtxR or BxR leaving Black a piece ahead with an easy win. A position in which 'principles' play little part; it is just a question of analysis. One might perhaps make the general comment that with so many pieces surrounding his King, White had reason to fear a counter-stroke; but he has my sympathy!

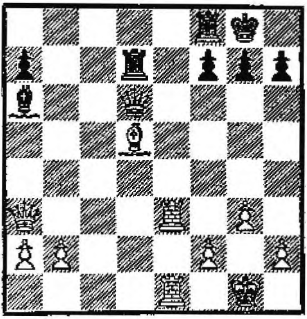
10 From the game Taimanov *v.* Smyslov (USSR Championship, 1967).
White won by 1.B–B3!, P–Kt4ch! (and not *1. . . . BxB?; 2.P–R7* – still less *1. . . . B–R2??; 2.B–B6mate*); 2.K–B3! (*2.KxP?, Kt–Q5ch; 3.KxP, KtxB*), Kt–Kt4!; 3.P–R7! (*3.BxB?, KtxBch; 4.K moves, Kt–Kt4*), Resigns. 3. . . . BxP; 4.B–B6mate or 3. . . . KtxP; 4.BxB, Kt–B1; 5.B–B6ch,

Kt–Q2; 6.BxP, P–B5 and White mates in four by 7.K–Q4 (*7.KxP??* stalemate), P–B6; 8.K–Q5, P–B7; 9.K–Q6, P–B8 = Q; 10.BxKtmate. A beautiful piece of play by both sides. This position is a reminder that even if Taimanov did lose 6–0 to Fischer he is a very strong Grandmaster. Score 10 out of 20 if you failed to see 2. . . . Kt–Kt4.

Set 10

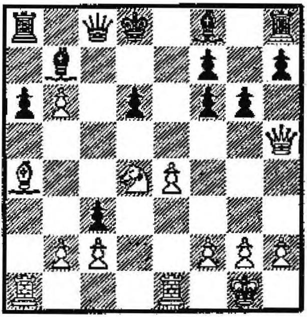
1

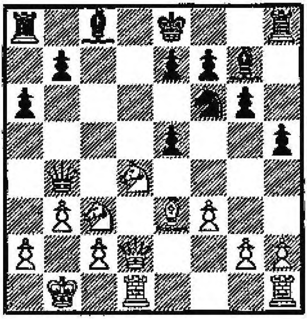
In this position, White found an ingenious and surprising move which forced the win of material. What was it?



2

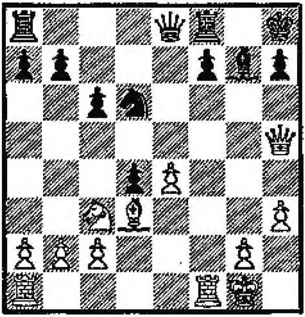
White to play. How did he break through and get a winning advantage?





3

White has just played P–K5, to which Black has replied . . . QPxP. White now demonstrated a winning advantage in fine style. How?

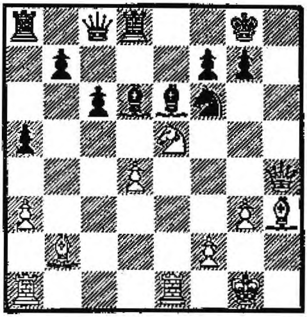


4

White to play and win. Not so easy as it looks at first sight

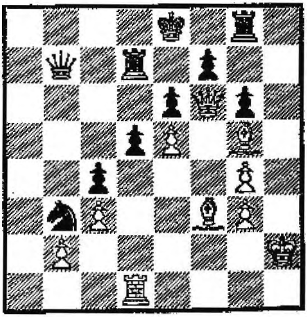
5

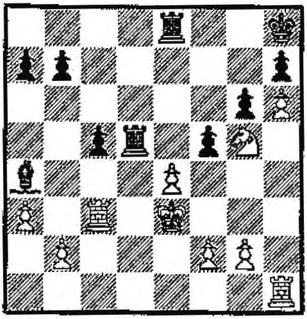
White (to play) found a beautiful win. What was it?



6

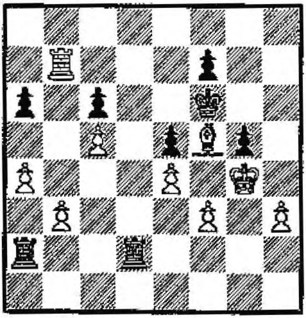
White to play and win. The basic idea is fairly obvious, but the combination is a long one with more than one variation to consider





7

Black (to play) found a continuation which won the White Knight.
(*i*) What was it?
(*ii*) What happened when Black's combination was over?

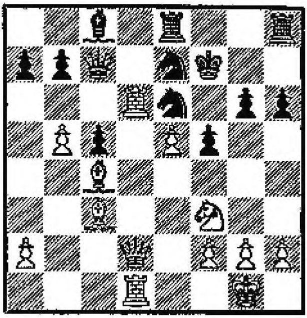


8

In this position, Black (to play) agreed to a draw – no doubt fearing the effect of White's R–Kt6 followed by R x Pch. He could, however, have won by a subtle and elegant manoeuvre. Can you find it?

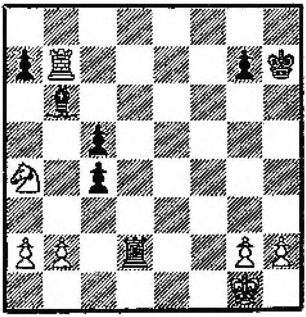
9

Here White (to play) found a very fine winning combination – with a sting in its tail. What was it?



10

I always have difficulty in believing that this ending – Black to play and win – actually occurred in play (rather than in *post-mortem* analysis). It is certainly one of the most spectacular pieces of end-game play I have ever seen



Set 10. Hints

1 Suppose the Black Queen were not on Q3 – say it was on QKt3 instead; now White could win at once – how? Can you use the fact that the Queen is tied to Q3?

2 You have to move your Queen and you want to open the King's file to threaten R–K8mate. Can you combine these two objectives?

3 Clearly White wants to use the threat on the Q file – if his Knight moves, Q–Q8mate is threatened. The natural 1.Kt–B6 is met not by 1. . . . PxKt?; 2.Q–Q8mate but by 1. . . . Q–Q3! Where else can this Knight go with effect? When you have found the right square you will see that Black has a reply that holds on and a second strong sacrificial move by White is needed to clinch matters.

4 If you play 1.P–K5, Black replies 1. . . . P–KB4! cutting the Bishop off from R7 and threatening to exchange Queens. So first you must stop P–B4; it's expensive but it's worth it.

5 If the Kt on K5 moves, the Black KBP is tied to the defence of the Bishop. This should help you start the four-move winning combination.

6 You must break through in the centre; can you see a sacrifice that will enable you to do this?

7 (*i*) The start is 1. . . . P–B5ch; 2.KxP. Now you should be able to drive the King away from the Knight and win the latter.

(*ii*) As White can you now exploit the rather uncomfortable position of the Black pieces?

8 Suppose the Black Rook on Q7 were on Q8 instead. Can you see how Black could get a winning attack in that case? Now can you find the manoeuvre whereby Black succeeds in transferring his Rook from Q7 to Q8 without its costing him a move?

9 This is a corkscrew combination – that should give you White's first two moves. Then there is a beautiful, surprising and completely decisive sacrifice.

10 No, I really can't help you with this – except to say don't worry if you lose both your pieces provided you have a Pawn or two left; and I don't regard this as very helpful advice!

Set 10. Solutions

1 From the game Lombardy *v.* Kramer (New York, 1958). White won by 1.B–B6! The game continued 1. . . B–B1; 2.BxR and Black – the exchange and a Pawn down – resigned in a few moves. If 1. . . . QxB? then 2.QxRch!, KxQ; 3.R–K8mate, or 1. . . . QxQ; 2.RxQ and Black must lose at least the exchange. A curious and unusual combination based on there being several rather loose Black pieces and on the back-row mating possibility, which ties the Black Queen to the diagonal KB1–QR6.

2 From the game Goldin *v.* Ambaryan (Armenia, 1955). White won by 1.Q–Q5!, BxQ (*1. . . . K–K2; 2.Kt–B5ch* and wins); 2.PxB and now (*a*) 2. . . . B–K2; 3.Kt–B6ch, QxKt (*3. . . . K–K1, 4.KtxBch* and *5.KtxQ* with a piece ahead); 4.PxQ and the threat of P–B7ch wins at least a piece. If 4. . . . B–B1, trying to save the Bishop, 5.P–B7ch, K–B1; 6.R–K8ch wins. (*b*) 2. . . . Q–Q2 (the only other try to stop *R–K8mate*); 3.BxQ, KxB; 4.Kt–B6 and Black is helpless against the threat of P–Kt7. The insertion by Black of PxP, met by QR–Q1 or Kt1, does not materially affect the situation.

3 From the game Arnlind *v.* Bernstein (Correspondence Olympiad, 1963–8). White won by 1.Kt(4)–Kt5!, Q–R4; 2.B–Kt6!, QxB; 3.Kt–R4 winning the Queen and the game. If 1. . . . 0–0 then 2.P–QR3 and now if 2. . . . Q–R4; 3.P–QKt4 and wins, or 2. . . . Q–KR5; 3.B–Kt5. A very fine double-barrelled combination; it is a pity that in the first line 2.Kt–Q5 – instead of the much more elegant 2.B–Kt6 – also wins decisively and must therefore be accepted as correct. Score 10 out of 20 for each of the two halves – 1. . . . Q–R4 and 1. . . . 0–0.

4 From the game Fischer *v.* Benko (US Championship, 1963–4).

If White plays the obvious 1.P–K5? then 1. . . . P–B4! and Black escapes. So 1.R–B6! threatening 2.P–K5 and if 1. . . . BxR then 2.P–K5 anyway – or if 1. . . . PxKt; 2.P–K5, P–KR3; 3.RxPch, K–Kt1; 4.R–R8ch, BxR; 5.Q–R7mate. Black played 1. . . . K–Kt1; 2.P–K5, P–KR3 (with the idea of *3.RxP, P–B4*) but after the simple 3.Kt–K2 he had to resign, since if the Knight moves 4.Q–B5 forces mate. The R–B6 type of sacrifice to prevent a saving Pawn advance is not uncommon. This was won by Fischer in the year that he scored eleven straight wins in the US Championship.

5 From the game Taimanov *v.* Kuzminih (USSR, 1950).
White won by 1.Kt–Kt6!, Kt–R2 (*1. . . . PxKt; 2.BxBch*); 2.RxB!, PxR; 3.QxRch!, QxQ; 4.BxPmate. A strikingly original and beautiful finish.

6 From the game Lundin *v.* Momo (Leipzig, 1960).
White won by 1.BxP!, PxB (*1. . . . RxB?; 2.Q–Q8ch, RxQ; 3.RxRmate* or *1. . . . Q–B2; 2.B–B6!, QxB; 3.Q–Q8ch, RxQ; 4.RxRmate*); 2.P–K6, PxP (*2. . . . R–K2; 3.PxPch, RxP; 4.Q–Q8mate*); 3.QxKPch, K–B1; 4.B–R6ch, R(Kt1)–Kt2; 5.R–K1!, QR–K2 (*5. . . . Q–B1; 6.R–B1ch*); 6.Q–B6ch, K–K1 (*6. . . . K–Kt1; 7.BxR, RxB; 8.R–K8ch, K–R2; 9.Q–R4mate*); 7.QxR(Kt2)!, Resigns. If 1. . . . QxB then 2.RxQ, PxR; 3.P–K6 and Black must lose a Rook or be mated. Score 10 points out of 25 for the basic idea of 1.BxP followed by 2.P–K6. Of the remaining 15 points you lose 5 for each substantial point that you missed – the main ones being (*i*) 5.R–K1, (*ii*) how to meet 6. . . . K–Kt1, and (*iii*) 7.QxR(Kt2).

7 From the game Comerciaru *v.* Gelfer (Israel, 1970).
(*i*) Black won a piece by 1. . . . P–B5ch; 2.KxP, R–B1ch; 3.K–Kt4, B–Q2ch; 4.K–R4, R–B5ch; 5.K–Kt3, R–Kt5ch; 6.K–B3, R(Q4)xKt – a standard type of combination, driving away a protective piece.

(*ii*) After the combination, however, there was a curious dénouement. White played 7.R–Q1!, B–K3 (Black would do better to cut his losses and play *7. . . . R–K4!; 8.RxB, R(Kt5)xKP* though White should win the ending); 8.R–Q8ch, B–Kt1; 9.P–KKt3! and suddenly Black has no moves – K, B and both Rs are paralysed. He will therefore have to give up a Rook after which the end-game is quite lost. A curious freak. Score 10 for each half of the solution.

8 From the game Tonoli *v.* Vandenbroeck (Brussels, 1967).
If Black were to play at once 1. . . . R–Kt7ch; 2.K–R5, R(R7)–Q7 intending R–Q1–KR1, White would play 3.R–Q7 defeating the whole scheme. But Black can most ingeniously gain a tempo as follows: 1. . . . R–Q1! (threatening *2. . . . R–Kt7ch; 3.K–R5, R–R1ch; 4.B–R7, RxBmate*); 2.K–Kt3, R–Q8! (threatening *R–Kt8mate*); 3.K–Kt4, R–Kt7ch; 4.K–R5, R–Q1 forcing mate, e.g. 5.K–R6, R–R1ch; 6.B–R7, R–KR7. Against 2.P–KR4 Black plays 2. . . . PxP; 3.R–B7, R–Kt7ch; 4.K–R3, R–Kt6ch; 5.K–R2 (*5.KxP, R–Kt8; 6.RxPch, K–Kt2* and White is helpless), R–Q7ch; 6.K–R1, RxP and wins without difficulty. Not at all easy.

9 From the game Zaitsev *v.* Bonch–Osmolovski (USSR, 1970).
White won by 1.BxKtch, BxB; 2.RxB, KxR; 3.QxP!, Resigns. If 3. . . . RxQ; 4.Kt–Kt5mate, while 3. . . . Kt–Q4; 4.QxPch, K–Q2; 5.QxPch and 6.RxKt is quite hopeless for Black, and 3. . . . QxP with the idea of 4.BxQ, RxQ is most simply refuted by 4.Kt–Kt5ch, K–B3; 5.BxQch. As so often, the difficulty in finding 3.QxP! lies in one's automatic rejection mechanism – one just doesn't consider it; it is particularly hard to see such moves at the end of a combination. The 'try' 1.Kt–Kt5ch, PxKt; 2.QxP is met by 2. . . . Kt–Kt1.

10 From the game Ortueta *v.* Sanz (Madrid, 1934).
Black won by 1. . . . RxP!; 2.KtxR, P–B6!!; 3.RxB (not *3.Kt–Q3, P–B5ch; 4.RxB, PxKt!; 5.R–Q6, P–B7* or *5.R–QB6, P–Q7*), P–B5!! Unbelievable! If now 4.KtxP, P–B7 and White's Knight and Rook between them are unable to stop the Pawn queening. After 4.KtxP, P–B7; 5.R–QB6, P=Qch Black will win the QRP and should ultimately win the ending, but this would be White's best chance. However, very naturally, White played 4.R–QKt4 – now 5.Kt–R4 and also RxP are threatened – only to be met with 4. . . . P–R4!! Now if 5.RxP, PxKt followed by a Pawn queening, or if 5.KtxP, P–B7. White played 5.Kt–R4, PxR; 6. Resigns.

Two general points emerge from this *tour de force* (I do hope it really happened) – the Knight's difficulty in coping with a Pawn on the seventh rank, and that two Pawns on the sixth rank win against a Rook (see the first bracketed note). Score 5 points for finding 1. . . . RxP, 10 for 3. . . . P–B5, and 10 for 4. . . . P–R4.

Scores for Comparison

	Set Eight	*Set Nine*	*Set Ten*	*Total*
Maximum	270	330	420	1020
W. R. Hartston	261	287	358	906
R. D. Keene	266	258	327	851
J. Penrose	260	265	313	838
A. J. Whiteley	209	230	332	771
Mrs Jana Hartston	238	231	260	729
	(Range of scores of players tested)			
Good club players (grades 170–195, ELO equivalents roughly 1950–2150)	172–235	155–214	165–273	492–722 (average 603)
Ordinary club players (grades 110–160, ELO equivalents roughly 1500–1900)	37–158	0–158	0–80	37–396 (average 157)

Small differences should not be taken seriously. My impression, for example, was that the difference between Hartston, Keene and Penrose was not due to any difference in ability but to a slight difference in attitude. Keene did them a little too quickly – thus dropping more on omissions and slips than he made up on time – and Penrose was a little over-thorough. However, it is striking how clearly the difference in class between different groups of players shows up. None of the good club players did as well as any of the internationals and none of the weaker club players did as well as the good club players. Some of the last group found the whole of Set Ten and most of Set Nine beyond them and no amount of time would have got them home. So these tests are not at all a bad guide to your chess potential. There are of course a vast number of things that go to make up chess skill besides combinative ability but they are linked, and as these results show it is unlikely that a player – whatever his style – will fail to show his strength in tests of this kind.

There is an extraordinary difference in quickness of sight between players of different class. Keene did the whole of Set Eight in four minutes, while Hartston and Penrose were almost as quick; all three got every solution right. At the other end of the scale, some of the 'ordinary club player' group spent many hours on Set Eight and still had only very partial success. Experience is of course important in recognizing familiar types of position and in knowing what to look for, but on positions of this kind even with fairly limited experience innate ability will show through.

I should regard a score of 800 as quite outstanding for anyone who is not somewhere near international class, and a sign that he could certainly become a very strong player if he gave his mind to it. 600 is a very creditable score and, again, a very promising sign if achieved by someone without much experience. A score of 400 for someone who is not a regular player is not at all bad. Anyway, whatever you have scored – or if you haven't bothered to score at all – I hope that you have enjoyed the book and the positions in it and that it will lead you to other books on the game and so widen the pleasure you get from it.

'Chess is a sea in which a gnat can drink and an elephant bathe.'